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The Nation's Press

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National Edition.

ASSOCIATED with the enormous task of compiling the recently issued Second Section of THE MUSICAL COURIER was a firm conviction that its value would be as thoroughly appreciated as was the First Section, published in July last year.

But any anticipated estimate, no matter how conservative as to the response it would create, must pale before the actual demonstration. Following are columns of press clippings from the newspapers of the country, and they are received in the spirit in which they were offered—as evidences of indorsement and congratulation.

The National Edition, Second Section, of THE MUSICAL COURIER is out, and is undoubtedly the handsomest musical publication of the year. It contains an interesting history of opera in New York which will be most convenient as a work of reference, and contains portraits and sketches of many of the principal American musicians as well as much other interesting matter.—Scranton Times, December 17.

The National Edition of THE MUSICAL COURIER, which has just been issued, is a volume of unusual interest, because it is many times larger than the regular weekly publication, and contains hundreds of excellent cuts of the leading musical educators of the United States. Its sketches are carefully prepared. Among other things there is a page devoted to the Utica Conservatory of Music and its faculty, fine half-tone cuts of the latter being given.—Utica Observer, December 14.

The Second Section of the National Edition of THE MUSICAL COURIER is a magnificent publication, containing matter enough to keep one interested in the musical doings of the world busy for a generous proportion of time. There is a wealth of musical news and information in its pages, together with portrait illustrations of many famous musicians.—Boston Times, December 18.

The Second Section of the grand National Edition of THE MUSICAL COURIER was issued December 7 from the Blumenberg Press, New York city. It is a typographical gem of surpassing merit, is illustrated with half-tones of many musical celebrities, and contains a tremendous amount of reading which will delight the literary and musical tastes. Perhaps the leading feature of this number is the "History of the Opera in New York," being a descriptive resume of grand opera from 1730 to 1898.

The address of THE MUSICAL COURIER in America is New York city; price 10 cents.—Weekly Register, Charlotte (N. C.), December 17.

The Second Section of the National Edition of THE MUSICAL COURIER has been recently issued and it is truly as advertised a "magazine of perpetual reference."

It is almost wholly devoted to American musicians, composers, the progress of music here and the things of interest to Americans in the music world of Europe.

The music circle of several American cities is noted, giving a brief sketch of the musicians and reproducing the photographs of some of them. These cuts are excellent, Springfield being represented by portraits of John Hermann Loud and John F. Ahern. A cut is also given of the new high school.

In mentioning the musical standing of this city, THE COURIER says: "Few cities in America of similar size can boast of the musical importance that Springfield does. The Springfield festivals rival the best given in Chicago, Cincinnati, New York or elsewhere. The city has produced some noted talent among the music folks of America."

The work and life of the leading musicians before the American public now are briefly sketched, the course of the opera in New York is outlined, the care of the voice is treated in an able paper and musical news and gossip is given in abundance.

One of the chief charms of the magazine is the fine cuts. Some of these are full page, and they are all as distinct as an original photograph.

In the article on musical New York are reproduced the pictures of Mr. and Mrs. Edmund Severn, with a brief sketch of their lives, which will be of a great deal of interest to musicians in this city.—Evening Union, Springfield, Mass., December 16.

The Second Section of THE MUSICAL COURIER's National Edition, being issued in three sections, is, like its predecessor, a beautiful example of typographical excellence and editorial brilliancy.—Philadelphia Times, December 18.

THE MUSICAL COURIER for December 7, 1898, has an interesting sketch of Gustav L. Becker, so well known in this city as one of Hasbrouck Institute's most successful instructors in music. An excellent portrait of Mr. Becker accompanies the sketch.—Jersey City (N. J.) News, December 15.

The Second Section of the great National Edition of THE MUSICAL COURIER comes to hand under date of December 7, and is no whit behind its predecessor of July 4. It is well printed, well illustrated, well edited. It is a good idea, familiarizing American students and readers with faces and lives of American musicians, great and small, both here and abroad. In this respect and in its gigantic size, it is quite unique. Two very valuable articles for vocalists are included, both being exhaustive and highly illustrated by plates and diagrams. Fannie Edgar Thomas writes at length of "Musical Relations Between France and America," under the general head of "American Interests in Paris," and there is a very complete review of the history of opera in New York from 1730 to 1898. The numbers of the National Edition will be invaluable as a reference library to things American in music.—Newport (R. I.) News, December 16.

THE MUSICAL COURIER, of New York, has published a National Edition devoted to the interests of American musicians. It is superbly illustrated, and forms a valuable magazine of reference. It emphasizes the resources of American music, and makes a strong argument against the folly of sending pupils abroad to study when there are so many fine institutions and teachers in this country. In the case of the average young musician THE MUSICAL COURIER's contention is undoubtedly true, and its effort to develop American music is certainly praiseworthy.—Lowell (Mass.) Citizen, December 19.

The Second Section of the National Edition of THE MUSICAL COURIER is as attractive as a Christmas number. The First Section, issued in July, will be remembered, and there is still a Third Section to look forward to. The Second Section is a veritable book full of things of interest and value to musical people. The portraits are admirable, and the reading matter is as excellent in quality as it is varied in subject.—St. Paul (Minn.) Pioneer Press, December 18.

In July last THE MUSICAL COURIER, of New York, issued the First Section of a great National Edition, which set forth a determination to bring American music and its native interpreters face to face for the benefit of the nation and the world. It was a journalistic exposition of important musical territory, historical compilations of musical work in influential centres, biographical presentations of individual effort—arranged in a dignified display that each might view itself and the ambition of another.

A Second Section has now been issued, which adds new material to this exposition. In its pages will be found the records and capabilities of individual and institution, which gives us the well advised right to realize our value in the final evolution toward a great musical temperament.

The American musician, whether native or foreign born, must identify himself with developing the resources of a new continent, based on the highest artistic ideals of the old country. The traditions of the past must not be obliterated, for they are in a sense holy to us, and upon their proper appreciation, as applied to new conditions, subject to such modifications as are embraced in youth and ambition and energy, they will lead us to the proper solution of the great problem.

Toward this end THE MUSICAL COURIER is devoting its energies.—Jacksonville (Fla.) Times, December 18.

THE MUSICAL COURIER for this week consists of the Second Section of its National Edition, a monumental work that shows the enterprise of THE MUSICAL COURIER's publishers. It comprises a great many pages, and constitutes a musical magazine such as has never before been seen on this continent. Among its special features are reviews of musical life and art in London, Paris and Vienna, and it also contains much valuable biographical matter concerning prominent artists. A third section will complete the stupendous undertaking.—Hamilton (Canada) Spectator, December 17.

THE MUSICAL COURIER of December 7 comes to hand as a quadruple number, voluminously illustrated with portraits. The opening paper is "A History of the Opera in New York," by Esther Singleton, with many portraits of prima donnas. This is the Second Section of THE MUSICAL COURIER's National Edition, a resume of the music and musical work of the times.—Detroit (Mich.) Free Press, December 19.

THE MUSICAL COURIER shows great enterprise in its last number, the Second Section of its National Edition. The number covers about two hundred pages, and has many pictures of prominent artists, teachers and soloists in all parts of the country, with matter descriptive of the work of each. There are also many articles on musical subjects of general interest. The number has a special cover design of patriotic intent.—Binghamton (N. Y.) Republican, December 20.

THE MUSICAL COURIER is the brightest and breeziest musical paper in the world. It is published weekly in New York, and contains the latest news regarding musicians and artists. Now that the season is on, no music lover can afford to be without the paper.—Montclair (N. J.) Herald, December 9.

THE MUSICAL COURIER, which has always been a great favorite and factor among musicians and lovers of music, has just issued the Second Section of its National Edition, the first of which was issued on July 4, 1898.

One of the objects of THE MUSICAL COURIER's National Edition is to bring American music, and its native interpreters face to face for the benefit of the nation and the world.

The object of THE COURIER is one that should be sustained by every good and true American, and there is not the slightest doubt but that under the able advocacy of THE COURIER, with the co-operation of those interested in music and musically gifted, it will be attained.

The following extract of the issue of December 7 will explain its object more clearly:

"As conducted, the opera under foreign sway is closing the century as inauspiciously as could have been anticipated by the philosophical student of the subject.

"The American musician, whether native or foreign born, must identify himself with developing the resources of a new continent, based on the highest artistic ideals of the old country. The traditions of the past must not be obliterated, for they are in a sense holy to us, and upon their proper appreciation, as applied to new conditions, subject to such modifications as are embraced in youth and ambition and energy, they will lead us to the proper solution of the great problem.

"Art is universal, or at least should be so, and for that very reason we should not be lead to believe that its exponents are those only who periodically visit us; we should have the consciousness and the strength of illustrating that here in our own nation the musician is also gifted with the artistic instinct which but requires co-operation and the enthusiasm flowing from it to manifest itself."—Wilkesbarre Times, December 15.

MERITORIOUS PUBLICATION.

THE NATIONAL EDITION OF THE NEW YORK MUSICAL COURIER—BEAUTIFUL SPECIMEN OF PRINTER'S AND ENGRAVER'S ART—ITS AIMS.

The Record has received a copy of the National Edition of the New York MUSICAL COURIER, and it is a beautiful specimen of the printer's and engraver's art. It contains over two hundred pages and far more than that number of fine engravings. There is a valuable and interesting article giving a history of the opera in New York from 1730 to 1898. There are articles treating of music from nearly every musical centre, both at home and abroad, but this issue specially emphasizes the real resources of American music, and points out the futility of sending our pupils abroad for musical education when we have so many fine institutions and teachers in this country. THE COURIER has for a long time been aiming at the discouragement of employing the foreign artist in opera, concert and oratorio over those at home of equal and oftentimes better ability. THE COURIER is engaged in a good work and should receive the support of all who are in any way interested in music.—Wilkesbarre Record, December 16.

A copy of the National Edition of THE MUSICAL COURIER has been received, and it is a most interesting production. Well printed, fresh, clear type and excellent pictures, and admirably arranged, it is of value to every lover of music. Its aim is to elevate music in America and it is doing noble work. Looking over the list of prominent American artists and reading of their ability one wonders why so many students go to Europe for their musical education. Fortunately the number is decreasing and the American people are learning that there are American as well as European masters. All this THE MUSICAL COURIER presents and in a most forceful way. It is a very valuable publication.—Wilkesbarre Leader, December 16.

The second issue of the three National Editions of THE MUSICAL COURIER, which three numbers constitute a magazine of perpetual reference concerning America's music and her musicians, has just been issued. It is a magnificent work of art, a gem typographically, splendidly illustrated, while the subject matter can hardly fail to astonish America at its own greatness in this art. It deals with music and musicians so near Pittsfield as Springfield, Northampton, Worcester, Holyoke, Hartford and New Haven, and the Journal

doesn't hesitate to say that no music lover in Pittsfield should be without a copy. One would guess that the price for the volume would be a dollar or two, but it is only 10 cents. This second number would be cheap at \$2, and after one procures a copy, realizes the object and aim of the publication, he would feel amply repaid. Do not fail to secure a copy of the second issue of *THE MUSICAL COURIER* National Edition. —Pittsfield (Mass.) Journal, December 27.

The National Edition of *THE MUSICAL COURIER* emphasizes the real resources of American music, and points out the utility of sending our pupils abroad for musical educations when we have so many fine institutions and teachers in this country. This paper has for a long time been aiming at the discouragement of employing the foreign artist in opera, concert and oratorio over those at home of equal and oftentimes better ability. Published at 19 Union square, New York city.—Evening Standard, New Bedford, Mass., December 24.

THE MUSICAL COURIER for December 7 is the Second Section of the National Edition, containing an immense amount of reading on subjects pertaining to musicians and their works and singers and their progress. The number of portraits, large and small, of musicians is almost endless.—Ned Bedford (Mass.) Mercury, December 22.

The New York *MUSICAL COURIER* has issued the Second Section of its National Edition, the first having appeared on July 4, 1898. The issue is a most important one, forming a magazine of reference of matters musical. The same excellence of imprint and subject matter pervades the present work, as obtained in the previous effort, and we congratulate *THE MUSICAL COURIER* on its artistic success and literary merit.—The Dominant, New York, December, 1898.

THE MUSICAL COURIER, known to every music lover who keeps posted with regard to the doings of the musical world, has recently issued a National Edition, beautifully printed and illustrated with portraits of the famous musicians of America, with biographical sketches and many excellent articles, including one on the history of grand opera in this country. *THE MUSICAL COURIER* has for a long time been trying to discourage the employment of foreign artists in opera, concert and oratorio over those at home of equal and frequently of better ability. This National Edition is something that will be preserved by all who obtain it, and will be valuable not only for present reading but for future reference.—Poughkeepsie (N. Y.) Eagle, December 26.

The Second Section of the National Edition of *THE MUSICAL COURIER* is out, and a splendid work it is. It consists of 220 pages and is capably illustrated, forming a valuable work of reference for all music lovers. Several pages are devoted to Americans who have distinguished themselves in the music world of London, Paris and Vienna.—Montreal Star, December 20.

All persons interested in the subject of music, and who is not, cannot afford to overlook the National Edition of *THE MUSICAL COURIER*, the Second Section of which appears this month. It is a brilliant and notable contribution to the history of music in America, and its publishers deserve the highest praise and commendation for the good work they have accomplished. Among the many valuable contributions to this number are noted the following: "History of the Opera in New York from 1750 to 1898," "American Interests in Paris," "Where Debuts Are Made," "The Science of Voice Production and the Art of Voice Training," "Sound by Photograph," "Some Americans in London" and "The Future of the Violin." Hundreds of biographical sketches of the singers and musicians of the past and present are given, together with half-tone portraits of each.—Augusta (Me.) Journal, December 24.

The Christmas number of *THE MUSICAL COURIER* is a very elaborate affair. It is the Second Section of the National Edition and contains accounts of many of the chief musical centres of America, with a review of the musical work of the year. The paper on Hartford is by Nathan Henry Allen, the organist of the Center Church. There are biographies of many of Hartford's musical celebrities. The number also contains a very able article on the science of voice production, by Dr. Floyd S. Muckey.—Hartford (Conn.) Courant, December 21.

The National Edition (Second Section) of *THE MUSICAL COURIER* is a wonderful undertaking and shows a wonderful executive head. It is a book of over two hundred pages, and there is sufficient of interest in its pages to keep a lover of music occupied for days in its careful reading. The letterpress is the perfection of art in that line.—The Saturday Review, Galveston, Tex., December 24.

The National Edition of *THE MUSICAL COURIER*, which appeared last week, consists of over two hundred pages, lavishly illustrated. After perusing it carefully I have come to the conclusion that it is quite unnecessary for American students to go to Europe, for all over our blessed land musical culture seems to be widely diffused. Thus Keokuk probably possesses at least half a dozen piano pedagogues equal to Kullak or Leschetizky, Peoria (or is it Hartford, Conn.?) rejoices in some voice builders quite as capable as Manuel Garcia or Marchesi, while Holyoke, Mass., has a conductor on whom Arthur Nikisch or Felix Mottl had better keep an eye. Among the serious contributions I note a paper on "The Opera in New York," by Esther Singleton, of much historical value, and one on Chopin, by James Gibbons Huneker. As a literary interpreter of Chopin, I do not believe Huneker has his equal anywhere. Some of his best work should be between the covers of a book.—Hebrew Standard, New York, December 23.

THE MUSICAL COURIER, New York, has issued the Second Section of its National Edition. The First Section was published last July, and set forth the music of the United States and its best interpreters in many ways. The Second Section is along the same lines. It is a fine, broad triple column work of over two hundred pages, and it presents not sheets of music, but information of every kind, personal, historical, descriptive and artistic, respecting music and its development in the United States. There is, for example, a history of opera in the United States from 1750 to 1898, with pictures of the artists who have sung. There is an article on musical conditions in Chicago. There is a learned scientific article with illustrations, "Observances on Voice and Voice Failure." But these are mere surface indications of the great wealth of matter and of fine illustrations of artists in this National Edition of *THE MUSICAL COURIER*, the production evidently of people who are enthusiastic lovers of music and of those who produce it. Under the title "Music Across the Border" there are pictures and accounts of three young Canadian singers who are devoted to their art, and certainly well worthy of the honor done them. The whole work is well calculated to impress the world with the great development of music in the republic.—St. John (N. B.) Globe, December 22.

THE MUSICAL COURIER for December 7 is the Second Section of the National Edition. It is a splendid, massive, most copiously illustrated number, and is altogether the greatest feat of the kind that has appeared in this country. It is huge, and unless you examined it you could not take it in, so great is its size. It is supplied, too, at 10 cents a number. The illustrations are superb. The paper is fine and the press work of a high order.—Wilmington (N. C.) Messenger, December 21.

We have just received the Second Section of the National Edition of *THE MUSICAL COURIER*, a gorgeous production looking to the sunrise of American music art. The number contains a wealth of

pictorial illustration, and is replete with interest to music readers.—Lewiston (Me.) Journal, December 15.

The Second Section of the National Edition of the New York *MUSICAL COURIER* is issued, bearing date of December 7. The First Section was published last July, and a Third Section is to follow as soon as prepared. The several sections, each a bulky volume in itself, are to be bound for permanent use in the libraries and musical organizations of this country and Europe. The work is full of interesting matter, while the mechanical work is of the best. As is well known, *THE MUSICAL COURIER* covers the whole musical field in a most thorough manner, and is doing timely missionary work in calling attention to the fact that this country is full of musical life and enterprise, so much so, indeed, that we no longer need look abroad for either entertainment or the opportunity for adequate instruction.—Providence (R. I.) Journal, December 18.

THE MUSICAL COURIER's Second Section of the National Edition is a triumph of the printer's art. On nearly every page will be found photographs of one or more musical celebrities. A special feature of the reading matter is "A History of the Opera in New York from 1750 to 1898," written by Esther Singleton. Another important contribution to the edition is "The Science of Voice Production and the Art of Voice Training," by Floyd S. Muckey.—Jersey City (N. J.) Evening Journal, December 22.

The handsomely illustrated National Edition of *THE MUSICAL COURIER*, of New York, which has just been issued, contains a brief review of musical matters in Worcester and a number of portraits of men and women prominently identified with musical affairs in this city. There are portraits of William Arthur Howland, Harriet L. Ellsworth, Miss Annie L. Peabody, Regis J. Cloutier and C. P. Morrison, and a large group portrait of George N. Morse and a number of his pupils. There is also a portrait of Webster Norcross, a former pupil of Ben T. Hammond. The review of musical interests in this city closes as follows: "With a fine corps of teachers, with some clever composers, with pianists and singers of the first

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rank, Worcester must be classed as a musical city, and the amount of good musical work done here during the winter attests the fact."—Worcester (Mass.) Gazette.

FULL OF PRAISE.

NATIONAL EDITION OF MUSICAL COURIER HAS MATTER OF INTEREST IN WORCESTER.

The Second Section of the National Edition of THE MUSICAL COURIER has been issued, making a monster musical magazine, filled with well printed, well illustrated notices of several hundred American musicians, together with excellent contributed and compiled material, among which a history of opera in New York is easily of leading interest. Prof. A. G. Webster, of Clark University, has a half-page devoted to his invention of studying sound by photography; the Cincinnati music festival gets a notice that its Worcester rival can enjoy and the Worcester festival is represented by its financial statement for 1898. "Music in Worcester" is a readable article on the subject, with abstracts from the *Telegram* and pictures of George N. Morse and his famous group of pupils, William A. Howland, Harriet L. Ellsworth, C. P. Morrison, R. J. Cloutier and Miss Annie L. Peabody, with accompanying laudatory notices. The usual weekly mélange of music news is also printed.—Worcester Telegram, December 15.

Those interested in the world of music and musicians will find the December issue of THE MUSICAL COURIER to be replete with valuable information as well as a work of art. On its pages will be found journalistic expositions on important musical events, biographical sketches of America's eminent musicians and compilations of the work accomplished in the music centres of the world.—Augusta (Ga.) Times, December 17.

The Second Section of THE MUSICAL COURIER'S National Edition was issued under date of December 7, the First Section having appeared in July last. The present work is one of the handsomest and most elaborate publications that have come under the *Leader's* observation, and is worthy to be a monument of the art of musical literary production. This edition is the outcome of the determination of the editors of THE MUSICAL COURIER "to bring our music and its native interpreters face to face for the benefit of the nation and the world," and it can hardly be doubted, after glancing over the pages of this edition, that the purpose of its makers will have been accomplished when the several sections are completed. A feature of the Second Section is a history of the opera in New York from 1750 to 1898, close attention being paid to details, especially in regard to names and dates, and there are portraits of several of the old-time artists. The issue embraces more than two hundred pages of most entertaining and instructive matter of musical interest, and the portraits and pictures, nearly all perfect half-tone reproductions, are in almost countless number. This section, with the others, is described as constituting "a musical magazine of perpetual reference," and it is certainly worthy of preservation by the musically inclined everywhere. The most astonishing thing about it is the legend on the cover—"Price 10 cents."—Binghamton (N. Y.) *Leader*, December 15.

THE MUSICAL COURIER shows great enterprise in its last number, the Second Section of its National Edition. The number covers about two hundred pages and has many pictures of prominent artists, teachers and soloists in all parts of the country, with matter descriptive of the work of each. There are also many articles on musical subjects of general interest. The number has a special cover design of patriotic intent.—Binghamton (N. Y.) *Republican*, December 20.

The Second Section of the National Edition of THE MUSICAL COURIER is a most overpowering evidence of energy, push, business sagacity and American efficiency. It provides sufficient musical reading for an entire winter, and it ought to be sent into those provincial districts where people are snowed in for months at a time and have leisure to appreciate the value and interest of such a piece of work.—Buffalo Times, December 18.

The Second Section of the National Edition of THE MUSICAL

COURIER, issued on December 7, is a stupendous journalistic success. It contains 220 pages, filled with news from all points of the compass and nearly all countries of the world. Best of all, it is permeated with a patriotic spirit of loyalty to American music, American musicians and American musical enterprises, and a hearty belief in their ultimate triumph. The Third Section of the National Edition of THE COURIER will be issued shortly and the three sections bound together will prove an interesting souvenir and most valuable reference book for all time.—Buffalo Express, December 18.

THE MUSICAL COURIER, of New York, came out last week in another "patriotic edition"—the second of the series under this title. It contains over two hundred pages of reading matter and advertisements, and is a fine specimen of the printer's art; is full of interesting reading matter and contains several interesting sketches of leading musicians throughout the world, special attention being given to American talent. There are a number of splendid contributions from well-known writers, and the edition, as a whole, is an honor to the publishers and an example of the push and energy that has made this great paper so famous and successful. May it live long and continue the fight in behalf of American music and musicians, whose cause it has so faithfully defended and supported.—Louisville Dispatch, December 18.

The second National Edition of THE MUSICAL COURIER (New York) has just been issued and it is a superb piece of work, editorially, journalistically and artistically.—Omaha Bee, December 18.

The beautiful number of THE MUSICAL COURIER which forms the Second Section of the National Edition will doubtless find its way into many local homes, containing as it does so much of interest to Springfield and vicinity. The notices of prominent musicians in New York, St. Louis, and other large cities, the write-ups of the musical conservatories, the excellent articles on the voice and voice culture, all accompanied by half-tone illustrations, would furnish profitable reading for many homes; but of important local interest are the portraits and notices of Mr. and Mrs. Edmund Severn and the article headed "Music in Springfield, Mass.," by Charles Thomas Logan. The latter is a well written description of the city and its facilities from a musical and artistic point of view, and contains a fine picture of the new high school and portraits of John F. Ahern and John Hermann Loud. Hartford, New Haven and Worcester are worked up in the same pleasing manner, and Holyoke and Northampton are likewise recognized, Charles Stephen Cornell and Miss Margarethe von Mitzlaff representing these cities. The third and last section of this edition 15 to follow.—Springfield (Mass.) *Homestead*, December 17.

The Second National Edition of THE MUSICAL COURIER contains a picture of Mrs. Emil Ober-Hoffer, Miss Belle Rolston and Mrs. Agnes Staberg Hall, in the group of Madame Bjorksten's pupils. The whole edition is an excellent pictorial and typographical work, and contains many interesting articles on musical matters all over the world.—Minneapolis (Minn.) *Times*, December 18, 1898.

The Second Section of the National Edition of THE MUSICAL COURIER is at hand. This is an old weekly journal which for a long time has been advocating encouragement of home talent. It also points out the futility of sending pupils abroad for musical education, when there are so many fine institutions here. The cause is a praiseworthy one.—New Orleans Daily Item, December 18.

THE MUSICAL COURIER, of New York, is out with its Second Section of its National Edition. One of the most interesting articles is an extended history of opera in New York from 1750 to 1898. Besides the interesting pictures of Taglioni, Malibran, Alboni, Sontag, Grisi, Mario and Brignoli, there are many special articles and biographies.

Brief sketches are given of the following Hartford people: N. H. Allen, Alfred Barrington, John S. Camp, S. Clarke Lord, W. V. Abell and Herbert C. Hardy, Mrs. Virginia P. Marwick, Mrs. Francis A. Smith, Miss Annie Moulton, Miss Sarah H. Hamilton and

Mrs. Martha L. Roulston. The sketches are accompanied by photographs of most of the musicians. Hartford Post, December 17.

The Second Section of the National Edition of THE MUSICAL COURIER, issued by THE MUSICAL COURIER COMPANY, at 19 Union square, New York, is full of interesting matter about musical people and their work. A good many cities and towns have their musical celebrities "written up" in this edition of the magazine, including Hartford, Meriden, New Haven, in our own State, and most of the large cities and principal towns all over the country. The illustrations are good, and include portraits of prominent singers, composers and musicians of all kinds. Among the portraits are included those of Mrs. Robertson, of New Haven; H. W. Parker, Thomas G. Shepard and Professor Jepson, of the same city; N. H. Allen, Mrs. Martha M. Roulston and others, of Hartford, who are well known to many Waterbury people. There is a great deal of information on voice culture and other subjects in this number, and it is worth saving as a reference book in addition to its other merits.—Waterbury (Conn.) *American*, December 16.

THE MUSICAL COURIER has issued the Second Section of its National Edition, and announces a third in preparation. The edition is very comprehensive in its scope, and contains biographical and historical matter of interest and value. The typography and illustrations are excellent, and THE MUSICAL COURIER is deserving of great praise for its enterprise.—Denver (Col.) *Times*, December 17.

NEW HAVEN MUSICIANS.

THE MUSICAL COURIER HONORS THEM AND ITSELF—A HANDSOME GROUP OF ARTISTS.

THE MUSICAL COURIER has issued its Second Section of the National Edition, the first appearing in July last; several more to follow at long intervals. THE MUSICAL COURIER is celebrating its twentieth anniversary, and has hit upon an excellent plan of doing it. When the series is complete a valuable musical history with pictures of hundreds of musicians famous in this country and Europe will be in the hands of subscribers.

It will be invaluable for reference, and the idea has taken splendidly with musical people throughout the world, for THE MUSICAL COURIER has a world wide reputation, although it is first, last and always for America and American talent.

It has certainly done much toward the encouragement of this art in our own country, and it has waged war, in season and out (according to some devotees of European singers), against the importation of foreign to the neglect of home talent.

While its present plan is giving a history of the musicians of the world, if the present edition favors either side of the water, I should pronounce American to be most in evidence, after somewhat hasty inspection. The special number is beautifully gotten up, the cover showing Miss Columbia holding a scroll in one hand, bearing the first verse of "Columbia, the Gem of the Ocean," in the other a laurel wreath upon which is perched the bird which screams loudly for all things American.

Underneath is the modern schoolroom, the pupils standing at their desks, singing earnestly under the guidance of the teacher, every one of whom are expected in these latter days to understand enough of the science of music to be able to conduct the daily lesson in the public schools.

An "announcement" on the opening pages declares the "platform" of THE COURIER in issuing the National Edition. The first picture is a full page portrait of Madeline Schiller. This is followed by three American composers and a page portrait of Teresa Carreno. An era in grand opera from 1750 to 1898 is covered in one article by Esther Singleton, illustrated with pictures of famous artists who have thrilled the world during that period. Among them are Madame Taglioni, Madame Malibran, Ardti, Alboni, Sontag, Grisi, Mario, Brignoli, Piccolomini, Kellogg, Patti, Di Murska, Nilsson, Papenheim, Gerster, Albani, Trebelli, Tamagno, the latter the only one of recent grand opera reputation.

"American Interests in Paris" gives a complete synopsis of the musical relations between America and France and just how much advantage accrues to the latter country from the rooted conviction which obtains here that nothing great can come out of our own land without the cachet of European approval. This article is by

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Fannie Edgar Thomas, the brilliant regular Paris representative of THE COURIER, and it will be continued in the next edition.

"Where Debuts Are Made" heads another article, "Science of Voice Production" another, "Americans in London," "Americans in Vienna," "Music Across the Border," "Philharmonic Society of New York" and many others of great interest to the localities concerned, and to all musicians who desire to keep in touch with the world of music outside their own little sphere.

Among familiar faces that greet the New Haven reader before the section devoted to our city is reached are those of Madame Bjorksten in the centre of a group of her most prominent pupils. The madame looks regal in black velvet evening gown and makes a fine central figure, around which are clustered several medallion photos of her pupils, the face of Miss Nannie Trowbridge, of New Haven, one of them. Over the leaf is the pictured face of Max Truemann, and at the end of a sketch of his life appears a list of New Haven singers who have studied with him and are now holding excellent positions.

The place which holds the most profound interest for New Haveners is when the article is reached entitled "Music in the Connecticut Valley and Music in New Haven." These were contributed by Prof. T. G. Shepard, who proves himself a clever, facile writer as well as accomplished musician, by the scholarly manner in which he has treated these subjects. In the first article he writes of the musical atmosphere of the State, its growth and development, particularly during his own day. Narrowing the topic to the confines of his own city he describes the evolution of music during the past twenty-five years, the emancipation from old Puritanical traditions and beliefs, and gives several incidents from its own experience, one of how a committee waited on him when he was organist at the old Center Church in 1866, and remonstrated with him in respect to the "wicked secular tune" he played the Sunday evening previous, the "wicked secular" tune being the "Hallelujah Chorus" from "The Messiah."

He gives a running review of the musical organizations now in existence here; exploits with pardonable pride the Gounod Society, New Haven Symphony Orchestra, the annual May festival, mentions kindly the New Haven Orchestral Club, the chamber concerts, and the many recitals and concerts given each winter as evidence of our right to be called a musical city of the first water.

The sketches which follow were written by a representative of THE COURIER who visited New Haven and obtained data for his task. Among the first, as is fitting, comes an excellent picture of Prof. Shepard, with a complete resumé of his musical experience. This will in itself be a souvenir of value to the hundreds of musicians to whom he is known and beloved. Prof. "Sam" Sanford's genial face next greets the eye; together with a fascinating glimpse of his studio. Mrs. S. S. Thompson is lovely to look at, her delicate refined face set off by the elegant evening gown of white satin and pendent trimming. The article speaks very highly of her musical and social standing in New Haven, and gives her no more than her just due, and more space could have been devoted to her talent and achievements and been welcome to every one of her enthusiastic admirers all over the State.

Professor and Mrs. E. A. Parsons' pictures occupy the same page, one a complement of the other, as their perfect musical work together naturally suggests. As musicians of high class ability, both as instructors and executants, they hold a dignified, valuable position in New Haven and New York. Their four hand work on two pianos has been the feature of many concerts and recitals and is always thoroughly enjoyed. Mr. Parsons is a prolific composer, and although quiet in his methods, never seeking noisily for recognition of his work or talents in any way, he has a wide acquaintance in the musical world, and both he and his charming wife number on their list some of the best musicians in the country.

Their summer school at Martha's Vineyard is a home in every sense of the word to those who have sought its quiet seclusion year after year, and Mrs. Parsons is a mother to them all, although still in the prime of womanhood herself.

Prof. H. W. Parker's pictured profile is a Greek classic, and needs no higher praise. The accompanying sketch gives interesting information regarding the lifework of this brilliant composer, instructor, organist and orchestral conductor. New Haven is proud of him. Our veteran supervisor of music in the public schools needs no naming for everyone to know that Prof. Benjamin Jepson is he. His likeness, as are all, is a triumph of photographic skill, and it is pleasant to see his great work in New Haven acknowledged in so widespread a manner. Harry B. Jepson, of the Yale faculty, comes next with a brief history of his already assured position in the musical world of the city. Herr Isadore Troostwyk, Yale's and New Haven's violin virtuoso, is another artist who by right appears in this admirable list.

Morris Steinert is named as a philosopher, and one who has done more for the advancement of music in New Haven than any other dozen individuals. His new invention, "The Steinertone," comes in for comment, and everyone who knows of the generosity and absorbing interest the gentleman has evidenced in music and musicians for a long period of years will recognize only justice in the article.

Prof. Charles Bonney's handsome face appears next, with a correct estimate of his talent and attainments during the past seventeen years of musical activity in New Haven. Madame Tealdi is pronounced a woman of "great strength of character, with marked ability and intellectual development beyond the average." Her career has been a varied one, beginning oratorio with Randegger in London. She has been in the past a successful singer in grand opera, but has in her maturer years taken up the imparting of her own valuable practical knowledge to younger aspirants to fame in New York and New Haven.

Mrs. Graziella Ridgeway Robertson forms the interesting theme for a three column sketch.

Her operatic career, though short, was like the flash of a meteor for brilliancy, and left in its train such bright sparks as have illumined the pathway of her friends ever since. The picture accom-

panying the sketch is artistic in pose, and indicates the "temperament" which characterizes her singing.

J. Jerome Hayes, though last, is surely not the least of this illustrious group, for he has left the impress of his ability as a vocal instructor on many of the promising young singers of our city, in addition to his work in New York. He has a pleasing tenor voice, and held an important church position in New York until the increasing demands of his studio work compelled him to devote all his time and energy to these duties.

In thus jotting down this review I am confronted at the "finish" with the bugbear of the hasty daily writer, that some have received more encomiums possibly than others. To each belongs his just due, and if it has not been already meted out in satisfactory measure let me here confess and repent all "sins of omission."—New Haven Leader, December 17.

The Second Section of the National Edition of THE MUSICAL COURIER, New York, reaches the item fairly stuffed with good things musical. The National Edition, as its editor states, is "a journalistic exposition of important musical territory, historical compilations of musical work in influential centres, biographical presentations of individual effort," and broad indeed is the field covered. The musical growth of important cities is fully described, and every page contains the picture of some musician of public favor. A history of the opera in New York from 1750 to 1898 is an important paper fully illustrated. "American Interests in Paris" is a helpful essay. A useful article on "The Science of Voice Production," by Dr. Floyd S. Muckey, and a careful study of Grieg's harmonizations are among the good things. Of especial interest to all music lovers is a critical study of "The Greater Chopin," by the always eloquent James Gibbons Huneker. "Musical America for Americans: American Patronage of American Artists" is a much needed call sounded throughout the edition, which, with the First Section and the one to follow, will go to make a most valuable reference work of America's musical development.—Lynn (Mass.) Item, December 20.

The National Edition of THE MUSICAL COURIER emphasizes the real resources of American music, and points out the futility of sending pupils abroad for musical education when we have so many fine institutions and teachers in this country. This paper has for a long time been aiming at the discouragement of employing foreign artists in opera, concert and oratorio when there are those at home of equal and oftentimes better ability. This is the proper anti-expansion policy, and THE MUSICAL COURIER is the proper authority to lead such a crusade.—Norwich (Conn.) Bulletin, December 10, 1898.

The Morning Union is in receipt of a copy of the Second Section of the National Edition of THE MUSICAL COURIER. The paper is published in the interests of American talent in the musical world, and is aimed at the discouragement of employing the foreign artists in opera, concert and oratorio over those at home of equal and oftentimes better ability. It is a weekly publication, and should receive the patronage of every musician in the land. Its publication office is at 19 Union square, New York city.—Morning Union, Bridgeport (Conn.), December 16.

The holiday issue of THE MUSICAL COURIER, National Edition, is a most attractive one. It is bound in colored covers and printed on fine heavy paper, illustrated throughout by half-tone cuts.

Beyond the general value of the contents there are articles which will appeal especially to Meriden musicians. There is a finely illustrated article on "Music in the Connecticut Valley," from the pen of Thomas G. Shepard, of New Haven.

Meriden has nearly two pages devoted to its prominent musicians. Among these are R. A. H. Clarke, organist of St. Andrew's Church; Prof. Alfred Werth, the violinist, and T. Francis Crowley, the pianist. The manner in which Mr. Crowley rendered Weber's C minor concerto with orchestra at the recent "Holy City" concert given at the First Baptist Church is especially highly commented upon. Professor Abell, who has a large number of Meriden pupils, is also given a well deserved notice. Altogether the edition is an unusually attractive one, and should have a large sale.—Meriden (Conn.) Daily Journal, December 14.

The Second Section of the big National Edition of THE MUSICAL COURIER has been received at this office. Like the First Section it is a handsomely printed and illustrated magazine containing news of the entire musical world, with special sections devoted to the musical centres of this country. There are interesting editorials, special articles of particular merit and photographs of innumerable celebrities. The section devoted to New Haven contains two articles by Thomas G. Shepard on "Music in the Connecticut Valley" and "Music in New Haven," both replete with information concerning the history of the gentle art in these parts. There are photographs of Professor Sanford and his studio, T. G. Shepard, Mr. and Mrs. E. A. Parsons, Prof. Horatio W. Parker, Mrs. S. S. Thompson, Benjamin Jepson, Harry Jepson, Isadore Troostwyk, Morris Steinert, Prof. Charles Bonney, Madame Tealdi, Mrs. G. Ridgeway Robertson and J. Jerome Hayes, and flattering notices of these people and their work.

There is no advance in price for this huge publication, and it may be purchased of Pease for the sum of 10 cents.—New Haven (Conn.) Journal and Courier, December 16.

The much heralded Second Section of the National Edition of THE MUSICAL COURIER reached New Haven this morning, and as considerable space in the usually five edition is devoted to the careers

of New Haven's most prominent musicians, there will be special interest felt in its coming. To begin with, the pictures are most excellent likenesses, better, perhaps, than any ever before published in a periodical of this character.

The opening or introductory chapters to the local department of this National Edition, is a page and a half entitled "Music in the Connecticut Valley," from the facile pen of one of Connecticut's most able musicians, Thomas G. Shepard. Mr. Shepard gives a brief, comprehensive and interesting idea of Connecticut's position in the world of music in all its branches.

In closing, Mr. Shepard says: "We have not particularized in this sketch or brought into our story any of the names of our musical heroes, past or present, because we felt that such a course might bring up comparisons, which are odious, and differences of opinion which are the source of unprofitable discussion. But it is safe to affirm that while commerce, manufacturing, farming and general industry are fast working their way westward, we of the East are still keeping in the foreground of advancement in all that pertains to science, literature and art, and that the Connecticut Valley is doing its full share in the work of progress and expansion."

A cut of Osborn Hall, exceedingly well done, appears on this page. Another chapter, "Music in New Haven," also by Mr. Shepard, gives a clever resumé of New Haven's musical history. This is specially interesting.

Capital likenesses of those two excellent musicians and pianists, Mr. and Mrs. E. A. Parsons, appear, together with a sketch of their very successful musical career in New Haven. Nearly a page is devoted to Mr. Shepard's musical career in this city, together with his picture.

On the opposite page is a fine portrait of Prof. S. S. Sanford, M. A., of Yale, together with a corner of his beautiful and artistic studio at College Street Hall. Two or three columns are devoted to Prof. Horatio W. Parker, the distinguished head of the University School of Music, giving a resumé of the composer's works and a brief history of his brilliant career. A chapter is devoted to the gifted violinist, Isadore Troostwyk, teacher of violin at the University school and concertmaster of the New Haven Symphony Orchestra, which chapter appears together with the musician's portrait. In the same chapter is a picture of Harry B. Jepson, the young organist, who is a member of the faculty of Yale's school of music.

Prof. B. J. Jepson, the beloved instructor of music in the public schools, has a chapter and an excellent likeness of the veteran musician, who has so largely influenced the trend of New Haven music, also appears.

To Morris Steinert is given a page, and an interesting column is devoted to his remarkable and useful career in New Haven. In beginning this chapter on Mr. Steinert the writer says: "It might be properly said that the whole success of Morris Steinert is based upon the fact that he is a philosopher."

Two prominent singing masters have each a chapter. They are Charles Bonney and J. Jerome Hayes. The portraits of both men also appear.

Mrs. S. S. Thompson, Madame Tealdi and Mrs. Graziella Ridgeway Robertson are the only women represented among the group of New Haven musicians. Capital likenesses of all three musicians appear. Of Mrs. Thompson the writer says: "Mrs. Thompson is one of the most remarkable of our American vocal interpreters."

"Madame Tealdi, well known in New York as one of the old-time opera singers," has a paragraph that will interest all, while to Mrs. Robertson an entire page is given. The writer has gone over this remarkable singer and teacher's career in a most interesting manner, telling delightfully what she accomplished during a few brief years in public.—New Haven Evening Register, December 14.

In the current number of THE MUSICAL COURIER there is an interesting article on "Music in the Connecticut Valley," from the pen of Thomas G. Shepard, the well-known musician of this city. Among the illustrations are noticed likenesses of Mr. and Mrs. E. A. Parsons, Prof. S. S. Sanford, Isadore Troostwyk, Harry B. Jepson, Prof. B. J. Jepson, Morris Steinert, Charles Bonney, J. Jerome Hayes, Mrs. S. S. Thompson, Madame Tealdi and Mrs. Robertson.—New Haven Palladium, December 15.

The National Edition of THE MUSICAL COURIER is a handsome, large library of current musical criticism and biography, and is indispensable to every musician who would know other musicians. There are technical discussions well worth a year's subscription to this popular weekly musical magazine and all kinds of information wrapped up in its 220 pages. Matter of absorbing interest to composer, singer, instrumentalist and teacher may be found in its columns. An elaborate exposition of the throat and movements of the various muscles and other instruments that enter into human speech, and especially human song, is one of the features that will attract singers and teachers, the engravings and cuts assisting to a perfect understanding of the text. The magazine is published by THE MUSICAL COURIER Company, New York, and the National Edition costs but 10 cents.

The December 7 number of THE MUSICAL COURIER, price 10 cents, is one of the handsomest publications that have come to our desk this season. No lover of music should be without this publication and especially the Christmas issue. THE MUSICAL COURIER has devoted its life to thoughtful and earnest work in the cause of the art of which it is Nestor—America's music and musicians. This Second Section of the National Edition is proof of the musical greatness of America. In the number just published will be found the records and capabilities of individual and institution that have made America's enviable musical record. The illustrations are simply beautiful and every lover of music should possess this hand-

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some number of the publication. A third section is to follow. The work is printed by the Blumenberg Press, 214 William street, New York, N. Y.—Daily Union, Schenectady, December 16.

The Second Section of the National Edition of the New York MUSICAL COURIER is just out. It gives a most comprehensive and complete account of the condition of musical affairs in America today, having for its primary object, of course, the aim to show that American teachers and American artists deserve to have as good a chance to be recognized for their merit as have the foreigners. —Columbus (Ohio) Post, December 18.

Those interested in the world of music and musicians will find the December 7 edition of THE MUSICAL COURIER to be replete with valuable information as well as a work of art. On its pages will be found journalistic expositions on important musical events, biographical sketches of America's eminent musicians, and compilations of the work accomplished in the music centres of the world. —Augusta (Ga.) Chronicle, December 17.

(Translation).—In the lately published Second Section of the National Edition of THE MUSICAL COURIER, of New York, the subscribers and the musical world of America in general have been presented with a splendid Christmas gift. The voluminous number is richly illustrated and furnishes again a proof of the enterprising spirit and the high views which inspire the editor of the most prominent musical paper of America. —Pittsburgher Volksblatt, December 16, 1898.

THE MUSICAL COURIER, the grand magazine devoted to the best of all arts, is one of the journalistic successes of the age. With offices in all the principal cities of the world, it has an immense circulation, numbering its readers in the millions. Filled with the choicest and most up to date musical lore, it appeals to all people and should be in every home. The subscription price is \$4 per year. —The Weekly Register, Charlotte, N. C., December 3, 1898.

The second instalment of the great National Edition of THE MUSICAL COURIER is now out, and vies with the first in bigness and comprehensiveness. The aim has been to present as full a picture as possible of American musical interests the country over, and the paper is largely filled with portraits of musicians and local "write-ups." Some of these seem to be well done, while others are curiously inadequate. The chapter on Springfield musical activities, for example, is really amusing. There is a generous tribute to the public buildings, parks, thoroughfares, &c., of our city, and it is pleasant to be told that "It is probably without a rival in this country as a place of thrift, the population being reckoned among the most prolific in resourcefulness to be found in all America." As he turns to the fine arts the historian grows even warmer: "If the artistic temperament of the people be a criterion by which one can judge of such matters, certainly, then, but few cities in America of similar size can boast of the musical importance that Springfield, the bustling western metropolis of the State of Massachusetts, does." It seems that "in addition to having a series of the most brilliant recitals, concerts, and other forms of musical entertainments through the year, the winter seasons are particularly prolific of evenings when music holds full sway." "But," the chronicler proceeds, "it is in the spring that the muses bring forth their lyres and attune them to the season's fullest joys." Not only are the "chori" (how fine that sounds) in the hands of "such men as only take the highest rank as directors," but "last season Mr. Chadwick, the noted conductor of Boston, brought over his great symphony orchestra, and each year has been noted for the appearance of just this class of talent." It will be observed that in this interesting article local and musical knowledge go hand in hand.

This issue includes many cities of the interior, especially Cincinnati and St. Louis—Chicago fell in the first instalment—Western New England, Baltimore, part of Canada, and the smaller cities in the various parts of the country. The write-up of New York musicians is also continued. In addition to these local articles there is much miscellaneous matter, some of it of much value. Every pianist should read Mr. Hunker's guide book to Chopin, though he is hardly to be pardoned for pointing out the more secluded flowers of this composer that have hitherto escaped the desolating touch of the boarding school miss, the devastating piano pounder and the greasy sentimentalist. This is a secret cult, Mr. Hunker. Why let in the public to its mysteries? Is the last shred of Chopin to be destroyed within our own day? Altogether there is a vast amount of reading brought together here, and these volumes will be worthy of preservation for reference. It is to be hoped that an index will come at the end. —Springfield Sunday Republican, December 18.

The Second Section of THE MUSICAL COURIER has appeared, emblazoned with battleships, "The Star Spangled Banner," the Goddess of Liberty and a singing school. It is a very attractive number, dealing with music and musicians of many American cities, and of course Worcester is featured with the others.

There is a short but appreciative notice of the city, and there are portraits and biographical notices of William A. Howland, C. P. Morrison, Miss Harriet L. Ellsworth, R. J. Cloutier, the violinist; Miss Annie A. Peabody and Miss Stowell. In these the reader will

learn some things he did not know before, a fact which speaks much for the freshness of the literary matter. The Worcester article is headed with a half page photograph of George N. Morse and his pupils, but without their quadruple quartet of pianos. Naturally, there is also an adequate notice of Mr. Morse and his Mechanics' Hall recitals.

But there is much also of general interest relating to music. First of all comes a valuable sketch of the history of opera in New York, with portraits of Malibran, Sontag, Alboni, Grisi, Mario and other artists who once amazed the world. The article is brought down to to-day, and there is little not contained in it that the reader would want to know. Several important cities in the country are similarly exploited, so that the second part of the National Edition is a worthy companion to the first, and is, as it purports to be, a useful compendium of American musical history. —Worcester Spy, December 18.

The Second Section of the National Edition of THE MUSICAL COURIER, of New York, appears under date of December 7, and furnishes a vast mass of biographical information concerning musicians, together with criticisms, reviews and general musical news from all parts of the country, and indeed all parts of the world. One more section will follow, and the three will then be furnished in a bound volume to those who care to preserve a record of much interest, which contains many details hardly to be obtained from any other single source. The Hartford division in this number contains portraits and biographies of N. H. Allen, Alfred Barrington, John S. Camp, Mrs. Virginia P. Marwick, Mrs. Francis A. Smith, Miss Annie Moulton, S. Clarke Lord, Winfield V. Abell, Mrs. Martha L. Roulston and Herbert C. Hardy. —Hartford Times, December 15.

The National Edition of THE MUSICAL COURIER, Second Section, is a surprising production as well as a most artistic and sumptuous one. It has been the aim of this publication, its managers say, to encourage and develop home musical talent, and therefore this truly magnificent edition is devoted to a display of the resources of American music and to the demonstration of the futility of "sending pupils abroad for musical education when we have so many fine institutions and teachers in this country." The First Section, which we noticed at the time of its appearance, was a truly remarkable artistic and musical exhibit, but this number certainly surpasses it, and we are pleased that the publishers say: "When the several sections of the National Edition shall have been published, they will be bound under leather covers for permanent use in the libraries and musical organizations of this country and Europe." Certainly no more complete and valuable compendium of current musical information could be found. The portraits of distinguished musicians are fine and there are hundreds of them, from the full page impression to the card size vignette, accompanied by letter press sketches that properly explain each. The portion devoted to New Haven is especially interesting and was written by Thomas G. Shepard, composer, a fine portrait of whom appears. There is also an admirable portrait of Prof. Samuel S. Sanford, M. A., of Yale, with a picture of his studio in New Haven. The sketch of Mr. Sanford is a most appreciative one and puts him where he belongs, among the first of American musicians. There are in this connection also portraits of Mr. and Mrs. E. A. Parsons, Horatio W. Parker, Mr. Sherwood, Stratton, Thompson, Benjamin Jepson, Harry B. Jepson, Morris Steinert, Prof. Charles Bonney, &c., of New Haven, and also a beautiful print of Osborne Hall, Yale University. The price of the publication is only 10 cents, and how it can be offered at such a price is a mystery.

Published by THE MUSICAL COURIER COMPANY, 19 Union Square, New York.—Bridgeport (Conn.) Daily Standard, December 15.

THE MUSICAL COURIER, published in New York, has issued the Second Section of its National Edition. It is a handsome number and does credit to its publishers. Over a page and a half are devoted to the Utica Conservatory of Music, giving pictures of the instructors and sketches of their lives. An illustration showing Miss Edith Walker in one of her roles is also given and an account of her work. Miss Walker is remembered by very many in this city, where she formerly sang in the choir of Westminster Church. —Utica (N. Y.) Press, December 15.

The Second Section of the handsome National Edition of THE MUSICAL COURIER, just issued, covers the field of music and musicians in the United States and Mexico, and contains many special articles, which cannot fail to be of interest to vocal and instrumental musicians and music lovers the world over. The edition is embellished with cuts of musical celebrities of America and Europe, several of them full-page, and is a handsome and valuable work. Among other things it emphasizes the real resources of American music, and points out the futility of sending our pupils abroad for musical education when we have so many fine institutions and teachers in this country.

THE MUSICAL COURIER has for a long time been aiming at the discouragement of employing the foreign artist in opera, concert and oratorio over those at home of equal and oftentimes better ability.

When the several sections of the National Edition shall have been published, they will be bound under leather covers for permanent use in libraries and musical organizations. —Erie (Pa.) Herald, December 16.

THE MUSICAL COURIER has issued for the week of December 7 another of its superb National Editions. It is a work of art from cover to cover, and contains a fund of downright clever music news, besides a valuable history of the opera in New York. It is a credit to the Blumenberg Press. In the number is a cut and sketch of Clarence R. Smith, a high school graduate and former organist at the Trinity M. E. Church in this city. In speaking of Mr. Smith, THE COURIER says: "A bright, ambitious, talented young musician is C. R. Smith, the organist and choir director of Wesleyan University, at Middletown, Conn. Mr. Smith is still a young man, having been born August 29, 1878, in Albany, N. Y. He began early the study of the piano at the early age of eight years, with E. L. Tenny, with whom he studied for five years. He then studied the organ for two years with Prof. Samuel Belding, of Albany. He received the organ and choir of Trinity M. E. Church, of the same city, in 1891, when he was thirteen years of age, and held it for three years, when he left it to come to Middletown to enter Wesleyan University.

"Such progress as that made by Mr. Smith is unusual, and is considered among those who know to be phenomenal. Since being in Middletown, he has had the organ and choir—the directorship of the latter for the Methodist Church—for the last four years, and the college organ for three years. Mr. Smith has also helped the college Glee Club and drilled it for the last two years. It is not adding too much praise to Mr. Smith in saying that the Glee Club under his management ranks better than it has ever ranked before, and it is considered the foremost musical college club of the East.

"Mr. Smith gave a series of organ recitals in Middletown at the college chapel on the occasion of the opening of the new chapel organ." —Albany (N. Y.) Argus, December 18.

None the less gratifying are the personal opinions also quoted:

Editors The Musical Courier:

My dear men of THE MUSICAL COURIER! My gracious, what a paper! I am perfectly bewildered, and had all kinds of aches before it came! Such "embarrass de richesse!"

And here I can only read a little at a time, on account of having pupils in all the time. * * * Once more, my admiration for that paper. Yours, ANNA LANKOW.

NEW YORK, December 14, 1898.

Editors The Musical Courier:

Accept my highest esteem for this week's number of THE MUSICAL COURIER. It is no doubt the finest, noblest and greatest work ever edited in the history of musical journalism.

No doubt your greatest enemies must bow with reverence before this your last edition. Wishing you further success, I remain, Yours sincerely, HANS KRONOLD.

SPRINGFIELD, Mass., December 14, 1898.

Editors The Musical Courier:

THE MUSICAL COURIER is entitled to unsimulated praise from all true American musicians for its painstaking and indefatigable labor, which has been crowned so magnificently in the Second Section National Edition.

JOHN HERMANN LOUD.

HISTORICAL PUBLISHING CO., PHILADELPHIA, Dec. 13, 1898.

Editors The Musical Courier:

Though unsolicited, I cannot withstand the temptation which forces me to compliment you and your talented assistants upon the production of the two National Edition Sections of THE MUSICAL COURIER, the December 7 issue of which is this morning before me.

I have had extreme delight in an examination of the publications, which are achievements in the line of artistic and literary productions greater. I am constrained to believe, than any previous effort of similar character, and to you the credit is due of having by this bold stroke cleared the field of all competition, and of having established your periodical so firmly in the appreciation and affections of musical people of both hemispheres that no vacancy is left which any journal expository of musical sentiment can reasonably aspire to fill. The articles are masterpieces of diction and invaluable for the information which they afford.

I am particularly impressed with the history of Opera in America, as given in the December number, since it is not only complete, but presents an army of facts, and is a historical résumé of the subject, such as, I believe, may not

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be found in any other publication. And other articles, notably that contributed by Fannie Edgar Thomas, your critical, but always delightful, Paris correspondent. But every department is so well represented that it is invidious of me to select any articles as special subjects for my commendations. Sincerely yours,

J. W. BUEL.

NEW YORK, December 16, 1898.

Editors The Musical Courier:

Permit me to send you my congratulations on your latest achievement in the Second Section of the National Edition of THE MUSICAL COURIER. It is a credit to American journalism and the art of music in this country. I am confident that every artist in America will be proud that such an edition can be produced here. Very sincerely,

WILLIAM C. CARL.

NEW YORK, December 13, 1898.

Editors The Musical Courier:

Please accept my most hearty thanks for this beautiful National Edition of THE MUSICAL COURIER, which I received to-day. (Merry Christmas.)

Yours very truly,

G. E. GRIFFITH,
120 West Ninety-seventh street.

NEW HAVEN, December 20, 1898.

Editors The Musical Courier:

A new publication called the Second National Edition of THE MUSICAL COURIER has just reached me. I recognize with much interest the careful investigation that it represents in regard to the present state of our musical affairs. While special emphasis is given to the musical culture of our land, much stress is laid upon important matters across the sea.

The National Edition differs greatly from its prototype, a weekly journal bearing a similar title, in that it treats more scientifically, as well as historically, upon its subjects, and, therefore, raises its standard in this very advanced direction.

The National Edition of THE MUSICAL COURIER is a most excellent book of reference upon various musical matters, as it takes special cognizance of our present state, and must form a useful adjunct to those musical histories that occupy a prominent place in our libraries.

Yours very truly, M. STEINERT.

Editors The Musical Courier:

I want to tell you how much we enjoyed the Second Section National Edition. It is simply great, and you deserve hearty congratulations.

Yours very sincerely, MARIE GAUL.

NEW HAVEN, December 19, 1898.

Editors The Musical Courier:

Accept congratulations on your magnificent edition, or rather series of editions you are issuing. It will be of great value to musical critics in the future. Cordially yours, (Mrs.) C. W. PICKETT.

HOFFMAN, ROTHSCHILD & Co.,
564 AND 566 BROADWAY, CITY, December 18, 1898.

Editors The Musical Courier:

I feel constrained on behalf of the collectors of records and data for the stage to thank you for your valuable services rendered posterity by the publishing of your National

Editions of THE MUSICAL COURIER. The many varied articles and illustrations embodied in this work will render it of incalculable value to the future historian and biographer. I have laid in many copies of the same, and predict that they will ultimately become the reference books of the musical profession. Yours very sincerely,

BARNEY HOFFMAN,
11 East 106th street.

BUFFALO, December 14, 1898.

Editors The Musical Courier:

Your Second Section of the National Edition of THE MUSICAL COURIER is certainly the greatest thing out, and will be of incalculable value to future biographers, aside from being a monumental record of an enterprise the like of which may have possibly been dreamt of but never carried out till you did it!

Wishing you a very merry Christmas-tide and a prosperous year, I am, as ever, your sincere friend,

JAROSLAW DE ZIELINSKI.

136 FIFTH AVENUE, December 15, 1898.

Editors The Musical Courier:

I wish to thank you for the splendid work you have done in the National Edition of THE MUSICAL COURIER, and also congratulate you upon the magnificent appearance of the Edition, which marks an epoch in musical journalism in America. May many more such achievements mark many happy returns. With kindest regards, I am very sincerely yours,

LENA DORIA DEVINE.

NO. 1 BROADWAY, CITY, December 15, 1898.

Editors The Musical Courier:

Hearty congratulations are again in order. Part II. of the National Edition of THE MUSICAL COURIER certainly maintains the high standard of Part I.

The single article "Observations on Voice and Voice Failure," by Dr. Frank E. Miller and Theo. E. Wagemann, should sell every copy you have printed. It should be studied carefully by every voice trainer and voice user in this land.

Cordially yours,

J. STANFORD BROWN.

NEW YORK, December 19, 1898.

Editors The Musical Courier:

The National Edition of THE MUSICAL COURIER of December 7 appeals to me not alone for the artistic excellence of its portrait work, but also on account of the far-reaching influence of its biographical work.

E. A. PARSONS.

WICHITA, Kan.

Editors The Musical Courier:

Your special edition of THE MUSICAL COURIER, Second Section, was out of sight, and has been read freely among the pupils.

TORONTO CONSERVATORY OF MUSIC,
TORONTO, December 12, 1898.

Editors The Musical Courier:

I have just been examining your Second Section of the National Edition, and am simply saturated with surprise and admiration at such an achievement. The Conservatory cuts came out very satisfactorily, and the accompanying article was not only extremely well written, but your generosity with regard to space was far greater than we had any right or reason to expect. Please accept my warm thanks for your very kind treatment of us. You have a most enthusiastic and able representative here in Miss Hamilton. * * *

I was glad to see the prominence you gave to the Eng-

lish examination business in Canada, and your sympathy with the Canadian musicians. The article will be of material help to our cause here. Faithfully yours,

EDWARD FISHER.

William C. Carl, Editor.

WILLIAM C. CARL, the well-known organ virtuoso, has just published at Schirmer's a volume of selections for the organ called "Masterpieces for the Organ." This collection is selected chiefly from the programs of Alexandre Guilmant, the famous French organist, whose pupil Mr. Carl is. Mr. Carl has edited and also marked the registration of the twenty-one pieces included in the book. Some of them are novelties—a "Grand Chœur" by Guilmant, an intermezzo by Joseph Callaerts, a prelude by Samuel Rousseau and a chorale by Kirnberger being all taken, with the exception of the last named, from manuscripts in the possession of Mr. Carl. The Kirnberger piece is edited by Guilmant.

The names of the composers represented are Bach, Buxtehude, Callaerts, Chauvet, Franck, Gigout, Guilmant, Kirnberger, Klein, Loret, Malling, Pierné, Rheinberger, Rousseau, Salomé, Schumann, Sjögren, Tombelle, Wesley and Widor, a wide range and great variety of music. To further make the collection of interest and value, Mr. Carl has added biographical notices of the composers represented. An excellent volume for a holiday remembrance. Bound in flexible covers and clearly engraved.

Philip Hale.

Philip Hale, the well-known Boston music critic, accompanied by Mrs. Hale, is in the city on a short visit. Mr. and Mrs. Hale are the guests of Mr. and Mrs. Charles H. Ditson.

Jonas.

Few of the pianists now attracting the attention of the public in the United States are achieving so consistent and sustained a success as Jonas is winning on his present tour. His manager, Victor Thrane, is engineering his tour, and this means that it is successful. The subjoined discriminating and appreciative notice is copied from a late issue of the *Courier*, Syracuse, N. Y.:

Mr. Jonas is a great pianist. He has not the stupendous power of d'Albert, the versatility of Paderewski, the astounding facility of Rosenthal, the nervous energy of Ziesler, or the strength and dash of Carreno. He does not overwhelm one by amazing virtuosity or tonal volume. He does not perplex one by exercising his intelligence in strange reading or in seeking subtle effects. He does, however, captivate the listener by fluency in execution; by grace and refinement in style and by the strangely alluring quality of his playing in pianissimo passages. In these he exhibits a delicacy and airiness that are bewitching and that few pianists of the highest rank can command. He possesses abundant sentiment without being too sentimental. He is never artificial. He is thoroughly honest in his interpretations, as was convincingly shown in his playing of Chopin's Ballade in G Minor, which he infused with a fine feeling that had nothing meretricious in it. The charm resulting from his performance of this number and of the Chopin Valse in C sharp minor was akin to that pervading De Pachmann's interpretations of the Polish composer's smaller works. In several of Schumann's symphonic studies, with which he opened the program, he was less satisfying, only by comparison, however, but in one of them he reached lofty heights, playing it with a clarity in execution, a fullness of tone and a breadth of style that left no doubt about his status as a pianist.

In Liszt's "Campanella" he aroused the audience by crystalline brilliancy and loveliness of tone, reminding one of Joseffy's chiefest charm, rather than by any powerful tour de force, and in response to the plaudits gave the "Turkish March" from Beethoven's "Ruins of Athens." This excited more applause, which could be stilled only by the pianist, who had completely won his audience, adding another selection. He concluded the program with three "Northern Dances" of his own composition, Delibes' "Passepied" and Moszkowski's Etude, op. 24, No. 1. The latter was played so effectively that the music hungry audience was inclined to sit still and, like Oliver Twist, cry for more.

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THE MUSICAL COURIER, THE MARLBORO, 24 RUE TAITBOUT, (PARIS, December 10, 1898.)

THE FRENCH.

THEIR SUPERIORITY AND FAILINGS—THEIR ART BASES.

(Continued from last week.)

MUCH that is inexplicable in French life and character may be resolved by finding in their inherent art spirit the key. Almost every fault or weakness of which foreigners complain, almost every incongruity before which the foreign mind stands nonplussed, may be referred to this.

Having an art spirit does not necessarily mean being an artist. Neither does being an artist mean having the art spirit, as shown later.

The art spirit of the French is the very best part of them. It is the core and heart, and the very best treasure. It should be left to them.

It has been said that an artist is an artist anywhere. While that is true, there is more of that peculiar spirit in the general population of France than in any other nation. Also, the spirit in itself is more pure, less possible of approach by inartistic considerations, more self-sacrificing for it than is that of any other nation.

I state this boldly of the French from personal experience. Having to do with artists of all nations every day I have never found the spirit so undiluted, so concentrated and so self-sacrificing and innocent of profit from it as in the French artist, who is a real artist. They feel the real love for it and the noblesse oblige of its possession, and they will suffer anything to sustain it.

That this spirit, in a more or less accentuated form, is more widely spread in France than in any other nation is what keeps the nation's spiritual head over the waters when its material body is rent and torn and dragged under by the consequences of that very quality.

Art spirit implies more or less the creative instinct in some form or another; not necessarily the creation, but its instincts and impulses.

Here is the germ of misunderstanding to people not thus endowed. The creative mind is busy plucking things out of nothing and withdrawing personages from nowhere; in accordance with an inward picture visible to no eye and unknown to all but the possessor of the "ideal."

To put practicality, common sense, premeditation, anticipative care of material possessions side by side with this occult performance is to put fire beside snow. One or the other must yield. One with the other must not be looked for. It is useless indeed to look; the two cannot exist together. Why should we insist that they should is the question.

Every quality that goes to make the commercial mind

is the antipodes of this creative disposition. Commerce is purely selfish and self-seeking. Intrigue is the essential element of success in it. The artistic mind is unselfish and unself-seeking in the nature of things. This does not mean that the artist, as known to the world, may not be the most selfish of created beings. He generally so appears. But it must be remembered that the more the artist becomes known to the world the more commercial and commercial he is apt to become. Many artists become traders pure on their talents.

An artist is the flower of the art spirit; but flowers are often cut and gathered to serve the most selfish ends.

Whether so in verity or only so-called, an artist becomes what is termed "noted" by force of a power added to or outside of the art sense; the power of representation or expression of that sense. Often this power of expression is wholly incommensurate in value with the art sense; but because it is representative it is appealing and becomes known. The owner becomes a "utility." Utilitarianism, in all its bearings, is selfishness pure and undiluted. The difference between the artist and the artist commercial is that one lives and works for the subject, the other for the result of the subject as applied to himself. The instant the former cedes one inch toward the side of the latter, that moment he becomes a trader on art wares, not an artist.

The art sense is a wholly different thing, seldom discovered and rarely credited. It is a sort of an ache to have things come just right according to the "ideal" or inner picture. This picture has come from God knows where, and very probably only God does know, for this very quality, the creative in all its forms, is the divine in man, did people but know and believe it.

It is a sense that, engaged in the formation of a wheel, a flower, a color, a sound, feels neither cold nor hunger nor thirst; a sense that cannot leave that wheel, color or flower until it stands out as a visible picture of that uneasy fullness of the soul in regard to it, which is—conception. One is a slave to this thing, once in its grip. One will sacrifice all of self to it, and more, those they love.

Palissy the Potter loved his wife, but he burned the rafters out of the house over her head and caused her to suffer. If this were done to serve personal ends, to cater to self interest, it would have been selfishness, cruelty. It was not for self, however; it was in response to that imperative inner call which is stronger than life, the call of the art sense in him to create a new art, the art of porcelain.

I vow I have seen this thing in stages more or less acute every day since I have been in France. Not only among the artists, but among people of whom you never have heard and probably never will. For in the plant must exist the root, the stalk, the branch, the leaf and the seed before the flower is attained. And even then, all flowers are not gathered.

This sense it is which makes the "French taste," which is universal and universally recognized. It is this which makes the French shop window as no other shop window in any country. It is this which makes people say of French exhibits in foreign expositions:

"The French have a way of arranging goods which surpasses all others—even the value of the goods themselves!"

"The way" means the call upon the mind of the man who dresses the window and arranges the exhibit. He does not do it to sell the goods exposed. The employer who has the windows dressed does that.

But the man who does it loves it. He will go all day content with a mouthful of dry bread in his pocket and without other enjoyment than to be let alone and undisturbed while he puts brown beside yellow, a darker brown behind that, a red—not too red—farther back—not too far—just; who loves a curve, and is compelled to make a straight line just where it belongs; who sees what he wants when there is nothing there to be seen.

That man suffers if carried to the grandest dinner, the greatest personal pleasure which disturbs this sight inside and its visible realization, if by being interrupted he loses the view, creates a chaos or leaves an inharmonic massing.

After the ideal is achieved, at no matter what personal

cost or self denial, he reaps a passion of satisfaction which in its full is the highest condition of spiritual happiness known to the human mind. It is the fruit of artistic conception.

The natural French nature is impregnated with this sort of "call." The man who makes toys has it as well as he who writes operas. The woman has it who knows just how to arrange the juxtaposition of colors, the formation of plaits and puffs, and under whose hand grows that peculiar proportion of long and short, heavy and light, massed and separated, which to the uninitiated is simply—Frenchy.

The shoemaker's boy hangs out the sabots with a tang of attraction to the big, colored, wooden crescents. I vow that a French butcher's shop is an object of art!

The English woman dresses for the sake of her clothes, the French woman for the perfection of effect in the ensemble of clothes and body. The former will wear the most heavy and homely of sealskin garments for years sooner than cut it, because it is sealskin. The French woman would cut into snips the most expensive lace, velvet or sealskin that ever was fabricated rather than create a line too long, a curve too deep or a fullness too much for the artistic result. Thus in men's clothing, which is purely mechanical and where this law of art sight does not apply, the French are at sea.

In superiority, as in inferiority, everywhere may be traced the same germ, artistic ideal, the result of artistic heredity.

It may easily be imagined that the mind constituted upon the above lines cannot be commercial or practical in the sense that means success in commerce. These inherent qualities must usually be taken hold of by the naturally commercial to bring them to fruition.

The creative spirit concentrated upon that which is within is essentially simple in construction. Business, being essentially intrigue and complicity, is impossible to the artistic nature. Those who meet but the commercial side of the French life must remain sadly at sea as to the real race spirit. A French person, man or woman, is metamorphosed the instant he or she enters the realm of business, whether at a newspaper stand or at the Bourse. The ordinary French shopkeeper is the most incongruous and irritating of mortals. He has no commercial perspective. He saves on small things and loses big chances. He drives away custom by small, petty tricks in the imagined endeavor to stand up with the "smartness" of foreigners. When not annoying, this is amusing enough. The fact is they have no natural idea of commerce.

But the foreigners who suffer from this and complain so bitterly about it do not take the time or give the thought necessary to realize the causes underlying it. This is a pity, as much injustice is thereby done. If right were, the French would never be found in the commercial world. Their place is in the artistic world. There they shine, are happy and please.

Hence the lack of the naturally commercial element, which in France is made a reproach by purely commercial natures. Commerce is done under protest in France. It is handled with disgust, with the ends of the fingers, and with no little humiliation by those forced to engage in it. In France the artistic member of the family is the flower of the family. In America as yet he is—the crank!

(Let no one imagine by this that we are therefore devoid of art instinct in the States. Never had country such evidences of coming art at its age. It will yet be the greatest art nation of all. But not now.)

Why should their native and inherited spirit be made a reproach to the French? Why when it is only that it is not comprehended by people differently constituted. Were the affairs of this world properly adjusted, so that all tendency could be properly respected and nourished and appreciated to its best growth, the French would be left to the art domain altogether. Nothing else would be expected of them. They would then be seen at their best.

As it is, it is their vain efforts at commercialism, not the absence of it, that are grotesque and absurd, and by which the real French are misunderstood. In this sense progress is bad for France. For all progress means commerce, means business; business is wholly personal, self-

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ishness, and all selfishness is death to art and opposed to an exercise of the art spirit. In this sense France was happy under Louis XIV. He turned the nation into a playground and paid those who played the best, regardless of consequences.

* * *

A person busy with this culling of unseen images hates to be disturbed, hates change of place and environment, demands above all things peace and stability of a certain kind. Hence all this French routine and stagnating tradition as viewed by progressive stranger eyes and made another reproach.

Such people naturally venerate the creative efforts of predecessors, and regard negligence or change in regard to them as sacrilege. Hence tradition which exaggerated is paralyzing.

Such spirit has no desire or curiosity in regard to the outside world. The artistic spirit is home staying, uncombative, engrossed with interior, not exterior, things, and this is why the French are not travelers, why they do not read in regard to other nations, why they remain in ignorance of all things outside their immediate circle, which to them has come to mean France.

This does not mean that every individual French mind is so, or that no French person reads or travels. It means that the French mind is not curious or nomadic, because it is artistic.

Much remark is made by foreigners in Paris as to the immense territory of the city given over to parks, squares, statues, gardens, &c., while in the homes so much strict economy is observed and so little comfort known.

It is the same thing, always traceable to the artistic temperament, which is ever ready to save on material things to feed the spiritual satisfaction. A man who is forming the ear of a fawn in marble, or creating solitude in a seascape, cares little that his coffee grows cold beside him.

* * *

The absence of system or method in the ordinary art education in France is likewise traceable to the same cause.

The educational spirit is analytical, the artistic spirit is inspirational. French artists know how to do things connected with their art; they are at sea when it comes to imparting the knowledge. The pedagogue knows every step of the road he has traveled. The artist knows only the end attained or to be attained. The pedagogue tells step by step how and why. The artist does the thing, and expects pupils to catch the idea by seeing and hearing the finished representation. This feat is possible to perhaps two pupils in twenty, especially of those not themselves of the art race.

It is the subject of common remark by strangers in Paris that they cannot receive a direct answer or clear explanation from people on the street as to streets, places in the city, &c., and how to reach them. Gentle and polite, those asked will conduct you to the point desired, but they do not seem to have the power of direct and concise explanation, a gift of the analytical. It is still more the subject of comment by students that if they ask a question of a teacher, he wades through minutes of wordy explanation without seeming to be able to touch the point obscure and place it in light as response.

It is as though one desirous of throwing an object from a window into the window opposite should simply throw the object without looking to see whether the other window were open or not, or whether, indeed, it were on a line at all or not with his own. In his imagination he sees the object already in the room desired. So vivid is that conception that it creates the strong impulse to throw the object, leaving no thought for the question of intervening possibilities.

The other sort of mind sees but vaguely the end in view. He is occupied with seeing first of all that his own window is open, then that the other is, that it is directly opposite, a bit below or above, and how much, the distance

between them, the manner and force of the throw, &c. He calculates all things.

In the first case the object may get flung at the shut window, breaking it. It may fall into the court between or it may perchance fall in through the opposite window as desired.

In the latter case there is no maybe about it. An accident or some unforeseen event is necessary to nullify the plan of action.

The first person, seeing the second look, examine, estimate and plan, says: "Oh, what 'mechanical,' 'practical,' 'complete' work! How 'inartistic' and 'material' the methods!"

The second, shocked at the want of plan and arrangement and the hazard of result, says: "Oh, what a childish and illogical method!"

This illustrates in a manner the difference between the artistic and the pedagogic methods of mentality.

* * *

Want of foresight is another characteristic much remarked upon by the stranger within the French gates. The people do not anticipate, they do not prearrange or fore-order things to meet and cover possible contingencies, because the mind, habituated to view but one idea at a time, the ultimate one, cannot realize intervening emergencies, let alone plan for them. The crowds in the street or at the theatre windows are well managed as long as they remain the same. Let any sudden augmentation of either take place all heads in the administration are lost and dire confusion is the result. They adopt, not adapt, regulation, being artistic. An artistic nature is essentially simple, and cannot become complex speedily. This is annoying at times, but it should be borne with forbearance. People who are thus have other qualities which the cooler, better balanced heads lack. Art is just as valuable to the world as business. It is not a superiority or inferiority which exists, but—a difference.

The admirable qualities of the French, as well as their weaker ones, may all be traced to the same cause. Their generosity, nobility, love of justice, love of the past and of tradition, and their adorable and never failing politeness are all natural bridges toward the ideal. They are all permeations, more or less strong, to be sure; more or less diluted, more or less turned aside by contact with material forces, but still existing—of the search for harmony, the sense artistic.

Even this word "politeness" is misunderstood and misapplied by foreigners. It is imagined to be a sort of dancing master manners, a series of bowings and scrapings and effusive flatterings.

It is nothing of the sort. French politeness is based upon the most sure and universal code of good manners possible; namely, the expression of consideration and respect for—the other person.

The incessant and tireless application of this creed of treatment of all people in France is unique in the plane of national conducts. No other nation possesses just this peculiar form of personal relation with its fellows. None. I come in contact daily with people of all nations. No country has this quality but France, and no other people know how to exercise it in the same way.

It is not a finicking manner, not dapperness, as we imagine. It is not effusiveness; it is not dancing-master manners. It is a peculiar, delicate self-effacement, natural and unconscious, without obsequiousness. It is a religion of placing the other person for the time being at the advantage under all circumstances and conditions. It is unposeful, unblustering, unaggressive—delicious. After their art it is the most attractive charm in the race.

Much is said by strangers about the sincerity, or rather the doubted sincerity, of this course of conduct. But this is not a question of sincerity or insincerity. It is not a question of friendship, of honesty, of reliability. It deals with the ordinary daily current contact with human beings, known and unknown to each other, interested or disinterested, loving or hating. It is the buffing between

the wheels of activity to prevent the grind and wear. It is the silk velvet wrapping of daily personal relation. Sincerity or insincerity has nothing whatever to do with the case. The most brusque, rude and aggressive of persons is quite as liable to be insincere as he or she who is invariably respectful.

* * *

It would be interesting to follow up the subject of the sort or type of art in France, to show how much more it is theatrical and dramatic than musical; how that music is but secondary in their art hearts, while the theatre, the exposition, the dramatic, the reflective and representative, rather than the original sentiment of things, is their forte and their force. This also is the cause of much misconception of them and of their work.

It must also be said that in proportion as the progressive, the commercial element of the outside world penetrates into the heart of France, and seduces the mind, especially of the youth, with its brilliant material results, so surely will this art spirit become diluted and diminished; first in the heart of individuals, second in that of the nation. In fact, even in the past five years a difference in this regard is observable to one resident in this city.

Those who do not come to see these relations of things with the art spirit in the nation are forever perplexed and impatient, complaining and misunderstanding before the apparently contradictory characteristics of the French race. Those who once get them come to pity the people in their misfortunes, forgive them for their weaknesses, admire them for their qualities, sympathize with them in their changeful humors, and—love them well.

FANNIE EDGAR THOMAS.

Wagner and His Friend R.

IN London Wagner's music has received a complete buff, as is admitted by the Wagnerian weekly periodical, *Le Monde Artiste*, of Paris, in its issue of August 14 last. On June 19 it announced that "only for the first series of the 'Niebelungen-Ring' the enterprise had been rewarded with a net profit of 37,500 francs." Alas! four weeks later the same paper had to admit "the failure of the Wagnerian season," which it attributed, erroneously, to our thinking, to the influence of the brothers De Reszké, who "had not obtained the hoped for success."

In so far as Paris is concerned we will give complete details:

Thanks to the protection of the Princess of Metternich, at that time all powerful at the Court of the Tuileries, Wagner obtained a "hour de flaveur" so noteworthy that his "Tannhäuser" was played at the Grand Opéra March 13, 1861. It was, however, a badly chosen moment.

At that epoch the repertory was less worn out than today; Meyerbeer and Verdi were in the plenitude of their power; Gounod had just given his "Faust"; Auber and Rossini had not yet published their final works; Thomas was preparing his "Mignon" and his "Hamlet." It was evident that with giants of such force the little Kapellmeister of Liepsic could not struggle with the slightest chance of success, and after three performances, which were drowned with hooting, the opera was withdrawn.

During the eight following years the habitués of Parisian lyrical theatres had the pleasure of hearing nothing more of Wagner's operas; but in 1869 Padeloup had the unfortunate idea to inaugurate the Théâtre Lyrique with "Rienzi." The result was a foregone conclusion. For thirty-three nights the opera was played to empty houses and the director was a ruined man.

After two such hopeless failures the Parisian had reason to imagine that he had got rid of this composer; but Wagner, more determined than ever to conquer the Parisian public, bribed the press and addressed himself directly to the concerts, where selections of his works, which were certain to be agreeable to the public, were given.

This trick succeeded marvelously, for the audience went

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away imagining that Wagner's operas contained nothing else but such pieces. Accordingly, in spite of the collapse of "Lohengrin" at the Eden Théâtre, in 1887, a whim that cost the manager, M. Lamoureux, 25,000 francs, the directors of our Academy of Music, MM. Ritt and Gailhard, decided to risk a big coup, and on September 16, 1891, "Lohengrin" was produced on our first lyric stage.

The famous motto "Audaces fortuna juvat" found in this once more its application, for that opera was received most favorably and has been played no less than 162 times since.

Taking courage by this success the new managers, Messrs. Bertrand & Gailhard, risked on May 12, 1893, to produce the "Valkyrie," which in the course of its first eighteen representations produced 318,019 francs, or an average of 21,167 francs per night. But after the nineteenth performance there was a noticeable falling off. The following thirty-one performances only realized 518,821 francs, an average of 16,736 francs, and in January, 1894, this had further decreased to 13,480 francs. It was a question to withdraw the piece altogether from the repertory of the opera, when the fire in the rue Richer destroyed all the scenery except for twelve operas, and among the saved were those of "Lohengrin" and "Walküre." Forced accordingly to guard the latter in the repertory, although the receipts did not cover the cost, attempts were made to galvanize some life into her recalcitrant corpse, but after the eighty-ninth performance, which only realized 12,660 francs, the directors came to a final decision that nothing would interest the public in the incestuous love of "Siegfried and Sieglinde." Up to this date it has been given ninety-five times.

On May 13, 1895, "Tannhäuser" had its chance, and enjoyed an ephemeral success. In the first year it was played thirty-seven times, but in the following three years it was only seen respectively nineteen, six and eight times, giving a total in all of seventy performances.

The Opéra Comique, that had been watching the doings of the big house, decided to see if it could not find a trump card in Wagner's pack, and on May 17, 1897, the "Flying Dutchman" was produced. The vessel went down with all hands on board after the tenth performance, and the account books showed the miserable total of 38,632 francs for the series.

In spite of this warning the Opéra produced the "Meistersinger" on November 18, 1897. As in former cases at the start it enjoyed a "succès de curiosité," so much so that the first seventeen performances realized 351,288 francs, giving an average of 20,664 francs per night; but the next twenty-one produced a total of 370,138, an average of 17,625 francs, and the thirty-ninth soirée, on July 17 last, the takings went down to 13,853 francs. Up till now the piece has been played forty-five times.

Now let us admit that it is not impossible that, thanks to the talent of the eminent musical artists, Mmes. Bréval and Grandjean and MM. Alvarez, Vaguet, Renaud and Gresse, the "Mastersingers" may yet enjoy some successful soirées; but it is easy to forecast that before very long the heavy Teutonic jokes of Hans Sachs will cease to interest the audience at our Académie Nationale de Musique.

In order to show more conclusively than any arguments that Wagner is fast losing ground in Paris, we give the receipts for the last two years of his two most popular operas: In 1897, "Lohengrin" was performed fifteen times, which produced 248,608 francs, or an average of 16,574 francs; this year in eleven and one-half months it was given twelve times, with a total of 185,449 francs, say an average of 15,454 francs.

"Tannhäuser" was played last year six times, with a total of 102,611 francs, or an average of 17,102 francs;

whereas, this year it was given eight times, with a total of 122,134 francs, or an average of 15,267 francs.

When we reckon that every performance costs between 16,000 and 17,000 francs, it is quite natural that the directors, MM. Bertrand and Gailhard, are not anxious to mount another opera of Wagner, and accordingly next year the old, but always young, "William Tell," by Rossini, and "La Juive," by Halévy, will again make their appearance at the Académie Nationale de Musique.

However, the more noticeable becomes the weariness of the French public, the greater the ardor of a certain section of the press becomes, for Mme. Cosima Wagner, who has a marked predilection for French gold, has no intention of letting her prey slip.

In effect, if the maximum of the receipts in the great theatres of Germany balance between 10,000 and 15,000 francs a night, and that the author's royalty amounts to 3½ per cent. on the minimum, and to 7 per cent. for new works, the maximum at our Opéra rises to 23,000 francs, and the author's rights to 8 per cent, one-fourth of which goes to the translators, even fifty years after the death of the composer.

To sum up, we find that since 1861 up until now Wagner's operas have been performed in Paris 412 times. In presence of this modest figure, realized in thirty-seven years, there is nothing to talk about miracles, and if Wagner is the chief of a new school, all we have to say is that he is only so for a very small following.

By way of comparison we will cite among foreign composers Meyerbeer, of whom the six principal operas have since November 21, 1831, been executed in Paris 3,264 times; "Guillaume Tell" has been given 798 times, and his other operas have been seen nearly 3,000 times. "La Fille du Régiment," by Donizetti, attained on November 29, 1897, the anniversary night, her nine hundred and seventeenth representation. The "Favorite" stands at 672, and others count their successes by hundreds of soirées.

In so far as the last comer, "l'ultimo dei giganti," G. Verdi, is concerned, we see that since October 16, 1845, up to the present date, twenty operas have seen the footlights, with a total of 2,410 performances. These figures are the more remarkable, when it is noted that 739 of these were given at the defunct Théâtre Italien, which only opened its doors during six months in the year—and this was even conditional on the managers being in a state of solvency—for three performances a week. Simply for his six most popular operas—"Ernani," "Rigoletto," "Trovatore," "Traviata," "Ballo in Maschera" and "Aida"—we find a total of 2,018 performances. Besides, it is just as well to remember that for the last twenty years the Théâtre Italien has ceased to exist in Paris. It is because the works of these great masters are so profoundly human and so endowed, in spite of their age, that they enjoy perpetual youth, or as Goethe puts it in "Faust":

"Und des Himmel's Werke
Sind herrlich wie am ersten Tag!"

Meanwhile, all you can say of Wagner is that while pretending to revolutionize music, all that he did was to teach absolutely nothing new. His whole repertory is nothing more nor less than a paraphrase of Gluck operas, of "Fidelio," and "Euryanthe," of those of Marschner, which we know for their own merit and not by the aid of an advertising drum.

Speaking definitely, we have every ground for affirming that never will the music of Wagner penetrate into the masses. His partisans will always consist of a certain headstrong school of young scholars, weighty and vapid in many words, and of amateurs looking out for something revolutionary in the way of music.

Since Rameau, and up to our own days, it is absolutely

certain that the bulk of French composers admire the German music, because it has a greater rapport with the national style and appeals to them as being more easy to imitate than the Italian school of music, of which they despair of securing the form and the accent.

Speaking of the libretti of which Wagner is the author, we candidly admit that we would just as soon undertake to decipher the cuneiform inscriptions of Nineveh as to explain the meaning of the absurd nonsense that Wagner has worked out. There is a muddle of lame verse explained in a barbarous language, words are cut in halves, if necessity arises; they are in many cases obscene and frequently suggest a wandering lunatic turned poet. Look at his capitulation! Has any of his followers ever dared to congratulate the "Titan of Bayreuth" on that?

After the success of "Walküre," as little hoped for as it was passing, the managers of the Opéra proposed to mount each year a new work of his, in order that during the exhibition of 1900 the Academy of Music would be able to give cycles, as in Germany, but the fall in the receipts and the weariness of the public caused them to hesitate, the risk being too great.

Wagner's mélodée must be taken in homeopathic doses, or otherwise people get quickly tired out, as it happened in the case of "Rienzi" and the "Flying Dutchman," where audiences were asked to believe, but refused to do so, that "the hideous was beautiful."

A few years ago the managers of the Grand Opéra had the idea of giving "Tristan and Isolde" and also "Siegfried"; but seeing a dead failure looming before them they very wisely abandoned the project. For next year it was said that they were to initiate us into all the beauties of the "Rheingold"; but this affair has likewise been given up, although it has the advantage of its being short.

It brings back to our minds—and we recall the reminiscence with a shudder—the nights that we have passed at Bayreuth, when we have ground our teeth until they have seemed to break in our gums as we successively heard "Tristan and Isolde," all the Tetralogy and "Parsifal," from 3 o'clock in the afternoon till 9 at night, whereas the comparatively happy spectator of "Rheingold" has only three hours of weariness to endure.

After having admitted the failure of the Wagnerian season in London, *Le Monde Artiste* tells us that for next year "Rigoletto," "Lucia," the "Barbier di Sevilgia," &c., will be restored to us, and that during the American tour the repertory will be composed of "Lucia," "Rigoletto" and "Aida."

All our congratulations to the auditors of Covent Garden and the Metropolitan Opera House, of New York, for having got rid of the Wagner nightmare, which crushes them down like a leaden weight. We are certain that the day is not far distant when the Parisian will get tired of concealing the annoyance that he has long felt, but has politely refrained from alluding to, and will bundle Wagner's works to the other side of the Rhine, which they ought never to have left.

"Sic transit gloria mundi!"

ALBERT ZOLLINGER.

(To be continued.)

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The annual sacred concert by the Onarga Choral Union took place in the Auditorium December 20. "The Messiah" was given by the following Chicago soloists: Miss Lillian French, soprano; Miss Adeline Rowley, alto; Robert Carson, tenor, and Charles Ward, bass. Miss Adeline Rowley was the conductor and Miss Caroline Rowley accompanist. The chorus numbers seventy-five voices, and was complimented upon its attack and well-balanced tone.



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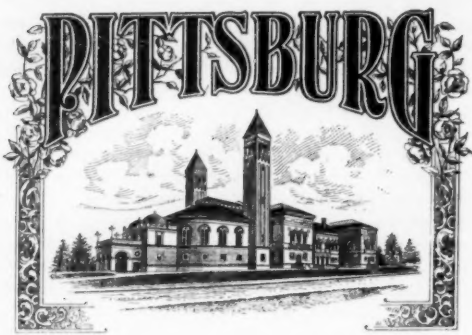
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CARNEGIE HALL



PITTSBURG, Pa., December 24, 1898.

EVAN WILLIAMS, and his wonderful voice! We must stop there. To criticise the singing of this marvelous tenor on his present appearance in Pittsburgh would be unjust. As he appeared on the stage last evening at the orchestra concert in Carnegie Music Hall and sang the "Prize Song" with some of his old-time vigor, no one would have imagined that he was undergoing the severe physical torture of a recent accident. Few great singers would have withstood the strain, or voluntarily have subjected themselves to such a rigorous task. But Evan Williams is a man of indomitable will power, and his wonderful go-ahead energy and pluck enabled him to meet the demands of the work. And it was hard work, too! Instead of cancelling the date and going home to rest, as he would have been justified in doing, he appeared anxious to fulfill the engagement and expressed his determination not to disappoint the good people of Pittsburgh, who have received him so cordially on former occasions. Many attended the Symphony concert more to hear Williams sing than to listen to the orchestra, and some were known to come from distances as great as fifty miles to again enjoy the privilege of listening to what was conceded to be two years ago one of the greatest tenors ever heard in Pittsburgh.

Despite the adverse conditions under which Evan Williams sang to the orchestra audience last night, it is evident that the people still love to hear his voice, for after he had finished the "Prize Song" he was recalled again and again, until he was finally forced to apologize for his continued refusal, and explained that he was physically unequal to another effort. Quietly the applause with his uplifted hand, he said: "Ladies and Gentlemen—I should be very happy indeed to sing again for you, but unfortunately met with an accident yesterday, as a result of which my whole nervous system is on a rack. I must therefore ask that you kindly excuse me." This was Mr. Williams' first attempt at speech-making, and he stated to a representative of THE MUSICAL COURIER that the sensation was so entirely new to him that he scarcely knew what to say. It is a strange fact, though none the less easily accounted for, that a singer who has appeared in public as often as Mr. Williams, who has sung to crowded houses night after night, and met with rousing receptions from the most cultured audiences, should feel a timidity when it came to the point of opening his mouth to speak.

At the Saturday matinee Mr. Williams sang slightly better than at the preceding concert, and was able to comply with the general demand for a second encore. For the first encore he sang the old Welsh air, "All Through the Night," which has been given by him in Pittsburgh on three different occasions, and is now, like the "Prize Song," inseparably connected in the minds of Pittsburghers with Evan Williams.

The seventh of this season orchestra concerts were given

in Carnegie Music Hall on Friday evening and Saturday afternoon, December 16 and 17. The program which follows speaks for itself:

Overture, *Calm Sea, Prosperous Voyage*.....Mendelssohn
Aria, *Celeste Aida*, from *Aida*.....Verdi
Symphony, *From the New World*.....Dvorak
Mr. Williams.
Prelude, *Lohengrin*.....Wagner
Prize Song, from *Die Meistersinger*.....Wagner
Mr. Williams.
Prelude and closing scene from *Tristan and Isolde*.....Wagner
(First time at these concerts.)

By far the most interesting number was Dvorák's new symphony, "From the New World," which was performed for the first time in this country about four years ago at a concert given in New York by the Philharmonic Society. It has since been played in Europe, and many times throughout this country, but last evening was its first presentation in this city that has met with approval. It has been played before at the orchestra concerts, but never aroused the interest and keen appreciation which it should naturally evoke. Mr. Herbert seemed to have caught the composer's idea, and gave to the number a fire and zest which distinctly portrayed the true American spirit. The strings are to be especially commended for their fine work in the second movement of this symphony. It is termed the "Larghetto," and is Dr. Dvorák's "proclamation" of the mood which he found in the story of Hiawatha's wooing, as set forth in Longfellow's poem.

In its principal melody, which is swung with exquisite effect by the English horn over a soft accompaniment by the divided strings, there is a world of tenderness, with a suggestion of the sweet loneliness of a lovely night on the prairies. This part was well handled, Mr. Laurendeau's English horn ringing out in clear, sympathetic tones, and the violins displaying the precision and rhythm of one instrument, with the volume of a score. Wagner's "Tristan and Isolde," the prelude and death scene, were given for the first time at these concerts, and again the strings did excellent work. But this time it was the 'cellos, and how marvelously they do speak there! The first violins seemed more uncertain than usual, particularly in the closing, and at the time when they should have been at their best indulged in some independent bowing which justly merited criticism; but these slip-ups do not often occur, and on the whole they are showing a steady improvement.

The brasses are still faulty, coming in at times extremely harsh and out of tune, and it is here that Mr. Herbert must apply himself assiduously in order to produce an orchestra of even balance throughout; but we have no doubt that with a little more time, judging from the progress already made, these defects will be entirely overcome. The overture, "Calm at Sea," by Mendelssohn, and the ever popular prelude from "Lohengrin" were both acceptably presented. For the ensuing three weeks there will be no concerts by the orchestra, and upon resumption of the regular concerts after the holidays the result of daily rehearsals will no doubt be apparent in a greater degree of efficiency.

The short tour of the Pittsburgh Orchestra the early part of this week was a pronounced success. At each appearance they were given an ovation, and have fully demonstrated that the cause of good music is rapidly growing in Western Pennsylvania. Later in the season they are to undertake still further tours, and there is no doubt but that they will continue to enjoy increased popularity.

In recognition of the work accomplished by the Art Society in successfully founding and supporting the Pittsburgh Orchestra, the orchestra committee and Mr. Herbert have tendered the services of the full orchestra of seventy players to the Art Society upon the occasion of their re-

ception to be held in Carnegie Music Hall on Tuesday evening, December 27. The orchestra can well afford to stick by the Art Society, for without their efforts and the generosity of its members Pittsburgh would not be to-day in possession of an orchestra which gives promise of, in the not far distant future, attaining a position of which the city may be justly proud.

The first concert of this season by the Allegheny Musical Association was given in Carnegie Hall, Allegheny, on Tuesday evening, December 13. The following program was given:

Prelude, op. 30, No. 1.....Nichol
Mr. Steiner.
Autumn.....Booth
King of the Forest Am I.....Parker
Mr. Stephenson.
Gewinnacht.....Franz
The Sick Child.....Damrosch
My Wife.....Damrosch
Miss Vierheller.
Now the Wearied Sun Declineth.....Lloyd
Dear Heart.....Mattie
Miss Lang.
Sonata No. 11, D minor (Agitato, Intermezzo, Fugue).....Rheinberger
Mr. Steiner.
Sleep, Little Baby of Mine.....Dennee
A Dream.....Bartlett
Mr. Stephenson.
Aria, He is Kind.....Massenet
Miss Vierheller.
The Storm.....Rheinberger
In the Chimney Corner.....Cowan
Mr. Stephenson.
Autumn Leaves.....Foerster
When Thou Art Nigh.....Foerster
The Daisy.....Foerster
Miss Vierheller.
Nightingale and Rose.....Lenhart

The chief feature of the concert was the organ playing of William K. Steiner. Mr. Steiner is a young Pittsburgher, who went abroad and spent four years in constant study with Germer at Dresden, and he now returns to us showing a wonderful mastery of his favorite instrument, which once again proves that Pittsburgh possesses latent talent which needs only to be developed to be recognized. Miss Lang did not appear, but Miss Vierheller and Mr. Stephenson both were accorded enthusiastic approval. The Allegheny Musical Association is such only in name, for it vies with the Mozart Club in providing good music for the people of Greater Pittsburgh.

ARTHUR WELLS.

A New Viola School.

Violinists will be interested in the "Viola School," just published by Breitkopf & Härtel, the author of which is Heinrich Klingensfeld. The work is highly recommended, and fills an important gap in the study of the viola.

Pennsylvania State M. T. A.

The ninth annual session of the Pennsylvania State Music Teachers' Association was held in Williamsport, December 29 and 30. President Roscoe Huff, of Philadelphia, recommended in his annual address that organizations be effected in the cities and towns, and that delegates from these societies be sent to the State convention. He believed that was the only way to make the State conventions a success. Edmund Wolsieffer, of Philadelphia, the secretary, was detained at home by illness. Clement A. Marks, of Allentown, was elected president, and Mr. Wolsieffer secretary and treasurer. Allentown was selected as the next place of meeting. In the afternoon a concert was given, in which Mrs. W. H. Fowler, Miss Florence Scholl, of Williamsport, and Miss Anna Gibson, of Muncy, were the artists. At the evening concert Julius Falk, of Philadelphia; Julia Swartz, of Renovo, and Annie Lichtenthaler, of Lock Haven, were the performers.

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Milwaukee Notes.

817 NEWHALL STREET,
MILWAUKEE, WIS., December 24, 1898.

THE program of the Rosenthal concert, which was given by the Press Club at the Pabst Theatre on the evening of December 16, was published a fortnight ago in these columns. There is nothing new to say of this giant among pianists; he encountered the usual ovation, and the usual crowd of society people filled the theatre from the gallery to the aisles. There is a majesty about his technic which is simply awe inspiring, and this is doubly noticeable when contrasted with other modern pianists who have technic highly developed, for Rosenthal is pre-eminent.

There are certainly depths to which Rosenthal cannot descend; there are heights to which he cannot attain. To do so he would need to be a greater musician, for finger gymnastics cannot atone for musicianly shortcomings. A true musician would not, could not, make a great composition but a vehicle by which he could display his digital flexibility. What more did Rosenthal do in his transcription of the D flat major Chopin waltz? But Rosenthal is Rosenthal, and, considered along his own lines, as we said, pre-eminent.

The Milwaukee Trio played the second program of the series at the Athenæum. A trio in B flat, by a local composer, was played. Dvorák's "Bagatellen," for two violins, violoncello, harmonium, constituted the second number, while Mozart's quartet in G minor closed the concert. Mrs. Tapping, a Milwaukee singer, assisted the club, with vocal selections by Delibes and Franz.

The A Capella Choir, under the leadership of William Boeppler, gave a very satisfactory reading of Haydn's "Creation" on December 13 at the Pabst Theatre. The soloists were: Mrs. Hemmi, of Chicago, soprano; Mr. Carberry, tenor, and Mr. Biden, baritone. The club was supported by Professor Bach's orchestra. This organization is sustaining its excellent record of the past, singing with spirit and accuracy.

The Arion Society gave one of the finest performances of "The Messiah" ever heard in Milwaukee on the evening of December 20, at the Pabst Theatre. A signal improvement over their work of last year is most noticeable and easily understood when one recalls the fact that a thorough musician now has this society in hand. The Mozart accompaniments were used and certain changes in the tempi of several choruses were made in conformity with the researches of Dr. Chrysander. The soloists were Mrs. Vizay, of Milwaukee; Miss Clarke, contralto, also a local singer; Mr. Carberry and Mr. Goodrich. Soloists and chorus won enthusiastic applause, while Bach's orchestra lived up to its enviable reputation for

excellent work. W. H. Williamson, the organist of St. Paul's Church, supplied the organ parts. Mr. Williamson is one of the best organists in the West and his work is always beyond reproach. The Arion Society, now that it is doing such excellent work, merits the support of our citizens, who should endow it and keep it free from these distressing financial worries.

Still no effort has been made to establish art schools, conservatories, or to endow our orchestra, but we live in hope and trust that 1899 will bring forth many things for the material advancement of Milwaukee along the lines of art and music.

FANNY GRANT.

Music in Baltimore.

BALTIMORE, Md., December 30, 1898.

THE first Germania Maennerchor concert took place last Monday under the direction of the new conductor, E. Boeckner, for the good Germanians love variety almost as well as beer, and one never knows who will wield the baton next.

Miss Effie Stewart, from New York, met with great success, and her admirable voice and method were universally praised. Mr. Kalisch played some piano selections and Mr. Wiley breathed successfully through the "Two Grenadiers," for, as yet, singing means to him not expression of the soul, but expression of the diaphragm.

The second Boston Symphony Concert was not the unalloyed treat that the first was to us, under Gericke; still, considering that Mr. Kneisel has been heretofore "concert-meister" and not "kapellmeister," we cannot expect him to be absolutely "meister" of the situation. He did admirably well with that colossal C major Symphony of Schubert's—the one which Schubert himself never heard played. What a sad thought!

Mr. Burmester was the soloist, and selected the Mendelssohn instead of the Paganini concerto, to the great disappointment of our Baltimore violinists. His tone is small, surprisingly small, but pure and velvety, and his technic is dazzlingly faultless. He took the last movement in a cyclonic tempo, to the evident disapproval of Mr. Kneisel, who lagged behind with the orchestra, as though he were pulling a ton of coal uphill. Why did he show so little consideration for Burmester? At times the heavy accompaniment absolutely engulfed that poor, helpless solo instrument. The MacDowell number was listened to with interest, because it was new to all.

Mr. Randolph and Mr. van Hulsteyn were the soloists at the fifth recital, and gave much genuine enjoyment with their artistic reading of the Bach Sonata. Of Mr. van Hulsteyn's solo numbers the "Polonaise," by Wieniawski, made the best impression, and Mr. Randolph pleased most in the Liszt Concert Etude and the Brahms Rhapsody. The

Dvorák Sonata has very few points of beauty and many wearisome, unintelligible movements, which stamp it, on the whole, as an uninteresting work.

"The Barber of Seville," given by the Ellis Opera Company, was excellently attended, even though Father Pluvius was in a raging mood, and Baltimore's beautiful women made a superb showing in their elegant gowns. Melba as the diva enraptured her listeners with her silvery voice and extraordinary execution, but, oh! her acting! Listen, with open ears and closed eyes! God gave her a matchlessly perfect instrument, but the master-mind to play upon it he gave her not—the heart and brain surrendered all their prerogatives to that imperative little throat.

Don Bartolo's and Figaro's parts were well acted, but indifferently sung, by the other members, and the tenor as Almaviva was frequently off pitch, not the result of a faulty ear, but of a badly strained voice.

The time of peace and good will is over for 1898; there are some few who will protract its lease into 1899, but they are few and far between—among musicians.

Happy New Year to all!

VERITAS.

About Mrs. Ettinger.

PARIS, December 15.

NOTWITHSTANDING the statement of your Berlin correspondent, "H. V. E.," that Miss Rose Ettinger was in Berlin October 11 studying with a certain teacher there, I beg to say that on October 11 Miss Ettinger was in Paris.

Further, that for the past three years, with the exception of about two months, Miss Ettinger has studied singing in Paris with Madame Marchesi only. Miss Ettinger made her phenomenal success in Berlin, followed by a tournée of over forty concerts in the principal German music centres, as a pupil of the Marchesi school. Moreover, she is a most conspicuous exponent of the art of "bel canto"—as taught by Madame Marchesi, and if ever a pupil had the Marchesi stamp, Miss Ettinger has it.

SARA HERSHEY EDDY.

Omaha Congress of Music Troubles.

There is more trouble in the musical affairs of the past Congress of Musicians held during the exposition. It came off with great éclat, and was really a fine thing. The best of musical talent of the land attended. Now they are seeking the assistance of the courts to get their pay. There are now bills in the hands of V. O. Strickler, the attorney, to the amount of \$800, still due the artists who took part in the congress. Among them are Bernhard Listemann, director of the violin department of the Chicago Musical College, for \$100.50. They are also indebted to Sherwood, Dutton, Kroeger, Parsons and others.—Omaha World-Herald, December 25.

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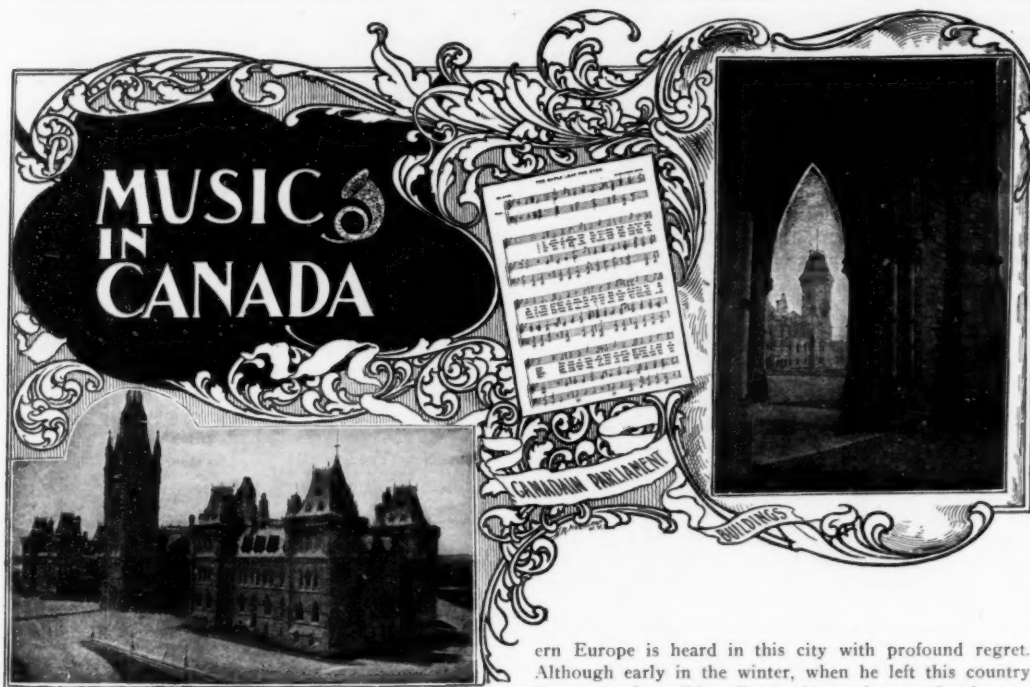
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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE, TORONTO, December 29, 1898.

LORD STRATHCONA, formerly known as Sir Donald Smith, evidently believes in encouraging music in Canada, for his Christmas gift to St. Paul's Presbyterian Church, Montreal, was the promise of a new church organ, with instructions to procure the finest instrument obtainable.

"Two Little Songs Without Words," composed by Edmund Hardy, Mus. Bac., and published by the Anglo-Canadian Music Association, Toronto, and "Dreamland," a cradle song written by Frederick W. Holland and published by Whaley, Royce & Co., Toronto, are three charming compositions lately received.

Mr. Hardy, who has long studied the theory of music with J. Humfrey Anger, Mus. Bac. Oxon., F. R. C. O., at the Toronto Conservatory of Music, possesses an unusual gift for composition, and, though he is a young musician, these "Songs Without Words" for the piano are by no means his first efforts. They are graceful and original, and, while simple enough in construction to become popular, they contain sufficient merit to make them classical.

Frederick W. Holland is a well-known Montreal musician. His song, "Dreamland," is written in the key of A flat and has a pretty waltz refrain, the rhythm of which makes an agreeable contrast to the 2-4 time in which the verses are set. Mr. Holland's music and the words, which are written by W. V. B. Thompson, are alike attractive. There should be a demand for this artistic song and others from the same source would prove acceptable.

The tidings that Pier Delasco, the young and brilliant Canadian singer and vocal instructor, has died in South-

ern Europe is heard in this city with profound regret. Although early in the winter, when he left this country in search of a milder climate, it was known that he was in a precarious condition, the hope that he might recover was entertained.

Mr. Delasco was highly respected here and he was very popular, appearing frequently at concerts and always being warmly received. His forte was operatic music, of which he was an ardent and able exponent. He was a hard working and essentially artistic musician. It seems strange to think that his fine bass voice will not be heard again. Of him it may well be said:

"The pangs, the cares, the weary toil it cost
Leave not a trace when once the work is done;
The artist's human frailty merged and lost
In Art's great victory won."

A writer in Port Hope sends the following account of matters musical in that flourishing place:

PORT HOPE.

DECEMBER 28.

Christmas music in the churches here was bright and interesting. A pleasing incident prefaced the morning service in St. John's; this was the presentation to Miss Ethel Lodge (a member of the choir) by Miss Benson and Miss Murphy (on behalf of the choir and congregation) of a pocketbook containing gold, and an address expressing appreciation of her services and best wishes for her future success.

St. John's, with the light shining softly through its memorial windows, looked especially beautiful, in its Christmas decoration of evergreens. Under the able direction of Mr. Woodhouse, the organist, the choir sang effectively: The Te Deum and Magnificat were finely rendered, the ensemble was good throughout, and the hymn, "Joy fills our inmost heart to-day," was sung with much expression.

At St. Mark's, which was very beautifully decorated, an elaborate musical program, under the direction of the Rev. Mr. Kenrich, with Miss Tuor at the organ, was satisfac-

torily given. In the morning the Kyrie, Gloria, Credo, Corda and Sanctus were excellent. In the evening the singing of the Ely "Confession" was very effective, the white robed choristers, with their environments, making a picture not soon to be forgotten.

In the Methodist Church the music, under the guidance of the clever organist, Mr. Singleton, was all that could be desired. The choir sang the anthems, "Glory to God in the Highest" and "Star of Bethlehem," splendidly, the soloists acquitting themselves in their usual happy style.

At the First Presbyterian Church the interest was increased by the presence of two former popular members of the choir, Mr. and Mrs. James Massie, of Toronto. The choir gave several anthems, and Miss Campbell, the organist, is to be congratulated upon the standard of excellence to which it has attained.

Very appropriate was the Christmas music in the Baptist church; the anthems were creditably given by the choir, the soloists singing very well, while Miss Purslow, the organist, played the accompaniments with skill and efficiency.

In St. Mary's also the music was very good, both masses being well attended, and the church artistically decorated with evergreens and flowers.

William Reed, of Montreal, whose excellent playing gave music lovers here much pleasure last year, has kindly consented to give another organ recital in St. John's Church on the evening of January 11, when the program will include compositions by Bach, Guilman and Dubois.

BRITISH COLUMBIA.

"An excellent program admirably rendered." These words briefly describe the concert given by the Victoria Philharmonic Society on December 7, and proud should the Queen City be of possessing an organization comprising so many good instrumentalists. The orchestral work, under the direction of F. V. Austin, showed care and study, and a gavotte, entitled "Victoria," composed by J. G. Burnett, a local musician, was warmly applauded. Three vocal numbers were charmingly sung by Mrs. F. B. Pemberton, and the solo violin playing of Benedict Bantly in De Beriot's Military Concerto in D, for violin and orchestra, calls for special praise. Mr. Bantly is a pupil of whom Mr. Austin may justly feel proud. In "L'Etoile du Nord" (Meyerbeer) Messrs. Morse and Muriset gave respectively flute and clarinet obligati to the entire satisfaction of the audience. As a finished elocutionist Mr. Finch-Smiles is now well known. He recited the "Ballad of the Camperdown" (Kipling) with great eclat.

Victoria is progressing very fast in matters musical. The Victoria Choral Union now numbers about fifty active members, and is at present engaged upon Cowan's "Rose Maiden," which will be produced toward the middle of January, with full orchestral accompaniment. Mrs. J. D. Helmcken has kindly consented to undertake the contralto solos upon this occasion, which is sufficient guarantee that they will be admirably sung.

Mr. Longfield, the organist of St. John's Church, in Victoria, is most energetic in promoting good music in the Queen City, as testified by the enjoyable concert given under his direction on December 12, when a good program was given by Miss Whitaker, Mr. Monro, Mrs. Belyea, Mrs. Janion, Miss Jameson, Miss Stoddart, Mr. Moscon and others, including the Douglas Mandolin Band.

J. G. Burnett is another of Victoria's progressive musicians. His organ recital on December 13 was delightful, the solos by Miss Goodwin and Miss Duffie, a duet by Miss Clark and Mr. Pilling, and several choruses, adding charm to the program of excellent organ numbers.

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to which J. Bantly contributed two well-chosen selections, "Largo," Second Symphony, Beethoven, and Batiste's "Grand Offertoire," in E minor.

M. D. Eugene Aubin, who has recently opened a studio in the Sullivan Block, Vancouver, where he proposes to give piano lessons, is well known both on this side of the Atlantic and in Paris, where he studied at the Conservatoire. A pupil of Paderewski and Mazurette, M. Aubin first won fame in America when in 1897 he gave recitals and concerts in many of the large Eastern centres, and now in the near future he proposes to give the Terminals an opportunity to hear him play in public, and thereby assure themselves that the flattering press notices which followed his performances in the East are entitled to find an echo in Western journals.

It is, however, rather as a composer than a performer that I would to-day write of M. Aubin, for on my desk lie several pieces of music that demand recognition, for they possess merit. Passing over several minor efforts, I would particularly commend the "Grand Episcopal March" and the "Homage" (to Paloma Schramm), the latter a "Reverie Poetique," in regard to which I can bestow no higher praise than to say that it is worthy of the wonderful child composer and pianist who inspired it. This piece is as yet only in manuscript, though the other compositions of M. Aubin may be procured from all local music dealers, but when published, as it shortly will be, those who noted and admired the dainty grace and exquisite pathos of Paloma's playing will find in the Largo Cantabile movement with which the "Homage" opens a perfect reflection of the nature of that little child, so unspotted by the artificiality of the world, and above all so unconscious of her marvelous powers.

S. H. Morse's first appearance in Victoria, at a concert under the direction of Mr. Austin, was very successful.

The most notable musical feature of the week in Vancouver has been the organ recital given in Christ Church, on December 13, by Walter Evans, at which Mrs. Boyer sang "With Verdure Clad," and Mrs. Nichol gave that ever favorite solo by Gounod, "There is a Green Hill." Both ladies would have received unstinted applause from the immense audience had such a demonstration of appreciation been permissible in the church. Herr Steiner played the cello even better than on his first appearance in Vancouver, and the soprano solo by Miss Walton, with chorus by the choir, "A Dream of Paradise," was excellent. In the ladies' unaccompanied quartet the voices of Mrs. Nichol, Mrs. Boyer, Mrs. Perry and Miss Machin blended well together. The organ solo, Grand Offertoire in G, Wely, by Evans, was played very well indeed. As conductor A. P. Judge acquitted himself in a thoroughly satisfactory manner. Promptitude in beginning and absence of tedious intervals between the numbers were two facts that greatly contributed to the success of this concert.

JULIAN DURHAM.

Mr. Torrington, director of the Toronto College of Music, and Mrs. Torrington are spending the holiday season in New York, where they will attend many of the performances at the Metropolitan Opera House. It is their intention to return to this city next week.

Another Canadian musician who has gone to New York this week and whose beautiful voice will there be heard, is Miss Margaret Huston, the talented and very promising young soprano. Since Miss Huston has already studied in Paris, New York, London and this city, she is somewhat experienced. This season in particular she has met with decided success on the concert platform. During the next two weeks letters addressed to her in care of this paper's New York office would reach her without loss of time.

The Metropolitan School of Music has sent out an attractive holiday announcement in the form of a circular

which briefly describes the methods and aims and also the faculty of that institution.

On December 19 this school gave a recital in West Association Hall, when the following teachers were represented by their pupils: Peter C. Kennedy, Miss Belle H. Noonan, Mrs. Roberts, Signor Sajons, Miss Amy Robsart Jaffray, Cecil Carl Forsyth, Miss Campbell Stolesbury, Miss Celia M. Tufford, and W. O. Forsyth, director of music. The performers were the Misses Tomlinson, Walker, Roberts, Crowther, Wadsworth, Violet, Mitchell, Claxton, Evison, Galbraith, Helmer and Rogers; Mrs. Seymour Hambly and Cecil Carl Forsyth. The Metropolitan School is doing excellent work.

The Toronto Conservatory of Music reopens after the Christmas vacation on Thursday, January 3. Recent interesting events at this institution were Dr. Albert Ham's scholarly lecture on "The Madrigal," an artistic vocal recital by pupils of Miss Norma Reynolds and a clever and well-arranged elocutionary and dramatic entertainment given by the conservatory's elocution school.

The news that Plunket Greene, the noted English basso, will shortly be heard in the leading Canadian cities, is more than welcome, especially since he is to be supported by one who needs no introduction to any audiences in this country—Madame Beverley Robinson, the eminent soprano.

MAY HAMILTON

Music in Mexico.

MEXICO CITY, December 22, 1898.

ITALIAN OPERA IN MEXICO FOR THE CHRISTMAS HOLIDAYS.

AFTER a week's chase the writer of this article succeeded in meeting a person who appeared to be the busiest man in Mexico. He is Signor Mario Lambardi, impresario of the Italian Opera Company, which is supposed to regale the musical public of Mexico during the Christmas holidays and for several weeks after.

Signor Lambardi is Italian born, and has more energy and "go" in him than has been seen in the usual Italian impresario. His method is energetic, his enterprise unquestionable (undertaking without any guarantee to produce a long repertory and two novelties), and his ambition a subject of respectful comment, drawing valuable support here.

The administration of the company is centered in the following assistants: Signors Vidale Sonnino, general manager; M. Pedrovich, secretary general; Luis Bergami, stage manager; Cavalier Ugo Barducci, director of orchestra, and Francisco Murrino, chorus director.

The company consists of three star sopranos, headed by Signorinas Blanca, Barducci and Julia Rossi ("Primeras Tiplas"); two lyric sopranos, and two mezzos, among which must be particularly mentioned Estefania Collamarini, and three contraltos.

The male voices consist of three tenors, headed by Fernando Avedano; three baritones, two basses and one contra tenor. The chorus of thirty-five seems small when the following operas are planned for production:

"Aida," "Otello," "Huguenots," "Giacconda," "Africana," "Faust," "Rigoletto," "Ernani," "Lucrezia Borgia," "Trovatore," "Cavalleria Rusticana," "Pagliacci," "Carmen," "Lucia," "Mignon," and Puccini's two latest successes, "Manon Lescaut" and "La Bohème." The last opera named was produced in Mexico two years ago, with immense success, its production in Mexico being the initial performance on the western continent. In New York "La Bohème" was applauded in May and "turned down" in October. But New York does not "know it all."

PAYEN AT PARIS IN 1900?

It is to be decided this month whether Capt. Encarnacion Payen and his incomparable band of eighty artists are to

represent Mexico and Mexican music at the Paris Exposition in 1900.

It is no longer a question whether a band contest will be held here to decide which band is going, but it is as good as decided, that if any band goes it will be the President's Band (which has represented Mexico on all occasions of international importance).

The writer of this article first had the pleasure of meeting Captain Payen in 1884 at the New Orleans Exposition, and has been with him in New York in 1885, at the Chicago World's Fair in 1893, and at the Grant Memorial in 1897.

This splendidly organized band also represented Mexico at Madrid in 1892, at the last exposition in Paris, and at the celebration of the Millennium Jubilee in Budapest in 1897.

Captain Payen and his band will accompany President Diaz on his visit to Monterey on the 15th of this month, and soon after his return from there, will no doubt commence his usual rehearsals for new works to be taken up for the coming season.

During his last call at the Mexican office of THE MUSICAL COURIER he informed the representative that, at his villa in Morelia, he has a salon built especially for rehearsals, and its dimensions are 35x60, built especially for the purpose of rehearsing his organization.

He has had offers of a tour of the principal cities of the United States for the season of 1900-1901, and is at present considering the same.

NEW YORK THREATENED!

It is reported that a juvenile opera company is being organized here composed of fifty or sixty Mexicans of both sexes and between the ages of fifteen and twenty years, to invade New York in January.

There is a possibility that before leaving Mexico for the "States" a few performances will be given here first. If so, a subsequent letter will report the prospectus in view for New York.

This company is supposed to be under the management of L. G. Rocha. The only Rocha known to the correspondent is the "cello" artist in the Saloma Quartet.

CARLOS CURTI.

The name of Carlos Curti is not unknown in the United States, no less are the efforts put forth here, in musical circles.

Mr. Curti is at present director of orchestra for Orrin Brothers in Mexico, besides being the ablest and best mandolin teacher and composer of mandolin music in Mexico. His mandolin methods and music are handled by the largest music publishers in New York, Chicago and San Francisco, and when he is programmed at any concert, mandolinists come from other cities to hear him.

He has been selected to organize a typical orchestra to represent Mexico's typical music at the Paris Exposition, and says that if he has the same degree of success at Paris that he enjoyed at Chicago in 1893, he will be repaid for the labor of organizing and drilling the new organization.

ISIDOR W. TESCHNER.

Henry G. Thunder.

The Choral Society of Philadelphia, Henry Gordon Thunder director, is doing such fine work this winter that constant complimentary and flattering notices are being received. It was through Mr. Thunder's efforts that the recent performance of "The Messiah" was given in Philadelphia. One of the local critics said of the chorus work: "It is but due the fine work of the Choral Society to repeat once more that its singing of the choruses of 'The Messiah' were not only splendid, but reflect the greatest credit on the conductor and on every member of the association."

Mr. Thunder's Friday afternoon symphony concerts continue to furnish the best music for music lovers of that city, and the thanks of all musicians should be given to Mr. Thunder for his devotion to his profession.

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About Musical People.

D. A. HERWIG, tenor, and John Waters, baritone, of McKeesport, Pa., were two of the singers who carried off the honors at the recent Eisteddfod in Cleveland, Ohio. The \$500 prize for the best rendition of "Let God Arise" was won by the Cambro-American Choral Union, of Pittsburg. Nine societies competed—the East End Choral Society, Cleveland, M. I. Leighton leader; Youngstown Choral Union, Samuel Evans leader; Van Wert and Venedocia Choral Society, J. H. Richards leader; New Castle Choral Union, Morgan Morgan leader; Ada and Delphos Choral Union, Prof. H. W. Owens leader; Newburg United Choir, W. H. Davis leader; Cambro-American Choral Union, Pittsburg, Prof. T. J. Davies leader; Painesville Vocal Society, Prof. J. Powell Jones leader; Cleveland United Choir, J. Z. Jones leader.

Ten societies entered for the male chorus, "The Destruction of Gaza," prize \$200—New Kensington (Pa.) Glee Club, led by Mr. Hughes; Canal Dover Glee Club, led by Professor Davis; Martin's Ferry Glee Club; Criterion Glee Club, Cleveland, E. I. Leighton leader; Union Male Chorus, Cleveland, John Lodwick leader; Venedocia Glee Club, Richard Thomas leader; New Castle Glee Society, Morgan Morgan leader; Newburg United Male Chorus, Dan Rees leader; Philharmonic Club, Columbus, William Knox leader; Hayden Club, Utica, N. Y. The contestants for prize of \$100, woman's chorus, "Sweetest May," were the Homestead Ladies' Choir, the Euterpean Ladies' Chorus, of Columbus; the Gounod Society of Venedocia and Van Wert; the Delphos and Ada Ladies' Chorus, and the Newburg Women's Chorus.

The adjudicator of music, Dr. J. J. Mason, of Wilkesbarre, Pa., has served in that capacity in many eisteddfods.

Pupils of Miss Culver gave a recital in Charlotte, N. C., last week. Those taking part were the Misses Louise Caldwell, Carrie Hoffmann, Culver, Katie Lee Mills, Nan-nie Miller, Lois Long, Lizzie Steele, Lizzie Allison, Ella May Morrison, Willie Click, V. Copeland, Rose Stephany, Cate Copeland.

A new musical organization has been formed in McKeesport, Pa., known as the Schubert Choral Club. The promoter is Prof. J. W. Brown, formerly in charge of the Philharmonic Society of that city. The society is composed of the best soloists of McKeesport.

The Oberlin College Glee Club is giving a series of concerts through the Middle West.

In Bethany, Mo., a "Ladies' Band" has been organized with twenty-two pieces, under the leadership of H. D. Poynter.

In addition to the regular quartet of the First Reformed Church, of Jersey City, N. J., the soloists for the Christmas service were: Mrs. Edna Morrison, of Jacksonville, Fla.; Mrs. J. H. Perrine, Miss C. A. Browne and W. A. MacFarlan. The quartet is composed of Mrs. Otto Schlereth, soprano; Mrs. H. C. Colville, alto; Lewis Saxby, tenor; Wesley Van Buskirk, bass.

At Leon, Ia., the pupils of Miss Ella Kemp gave a recital on the evening of the 28th inst.

The Boulder, Col., Choral Society, with a chorus of forty voices, and the Misses Berlin and Reed and Messrs. Yuille and Lammers as soloists, sang "The Creation" recently.

The pupils of A. F. Atkins, Weston, Ohio, will organize a musical culture club.

The large musical class of Mrs. John H. Schreiber gave a pupils' recital, in Kingston, N. Y., on the 27th. Mrs. Schreiber is a well-known vocalist and a successful teacher.

One of the most prosperous clubs in Toledo, Ohio, today is the Musical Study Club, organized by Miss Grace

Gifford. At each meeting a composer and his works are discussed.

Philip H. Goepp, the organist of the Church of the Trinity, Coatesville, Pa., is highly spoken of as a musician.

The Schumann Musical Club, of Mattoon, Ill., gave an entertainment on the evening of December 29.

The recitals of the Conservatory of Music, Waynesburg, Pa., that are being given through the winter, are attracting much attention to the school.

The musicians of Ogdensburg, N. Y., are organizing "for the purpose of general musical advancement." Dr. W. N. Bell has been elected secretary and treasurer, and J. B. McIntosh director. The following musicians have enrolled themselves: Henry Belknap, Theo. Filiatrault, F. W. Gamble, Frank Lavier, Dana W. Curtis, Sidney M. Stockwin, Tim Lavier, A. W. Merry and A. E. Dumouchel.

Mrs. H. Schindel Saunders, who has recently moved to North Scranton, Pa., made her first appearance as a concert pianist in Scranton last week.

The Cosmopolitan Concert Company, of Kalamazoo, Mich., is composed of Mrs. Abbie Gebhard Johnson, Miss Julia McDonald, Miss Marian Carder and Herbert F. Sprague.

Peter Schaefer, of Columbus, Ohio, has been an active member of the Columbus Mannerchor, having held every office in the society with the exception of secretary. At present he is chairman of the music committee.

Ernest Gamble, a favorite singer of Detroit, Mich., gave a recital in Harrisburg, Pa., last Friday, being assisted by Miss Nellie Risher.

A. D. Amsden, who for nine years has been the leader of the Arion Orchestra, of Oshkosh, Wis., has moved to St. Louis, Mo. Just before his departure the Arions, assisted by Miss Bessie Lou Daggett and W. H. Dale, gave a benefit concert to Mr. Amsden.

Hamlin H. Hunt, the organist of Plymouth Church, Minneapolis, has been giving a series of organ recitals in Wisconsin, with great success.

Ernest B. Amett, the boy pianist, of Wilkesbarre, Pa., gave a concert there last week, and his playing was "astonishing," according to the local newspapers.

The Indianapolis Journal says: "The pupils of the Conservatory of Music gave a very creditable recital last evening. The program was one of voice and piano numbers, given by Misses Aurora Wittebort, Dona Schreier, Bessie Gable and Elizabeth Ruddick, and Clayton Pierce, Edward Walker and Edgar Cawley, pianist and head of the school, who played a concertstück by Weber and Nocturne by Chopin-Liszt; "Moment Musical," by Moszkowski, and a tarantelle by G. Schumann. Mrs. Winifred Hysung Aydelotte acted as accompanist for the recital.

Mrs. Tryphena Wood Richards, a pupil of E. Presson Miller, director of voice department of the Metropolitan College of Music, New York, sang in Bridgeton, N. J., at the Tableau d'Art and Musical December 29.

The Oberlin College Glee Club has been giving concerts with success in many of the Northwestern cities. The personnel of the club is as follows: Leader, Robert Fullerton; pianist, George Carl Hastings; tenors, William A. Chevalier, Alfred Burns Smythe, John Sheldon Olcott, Melancthon D. Walters; second tenors, Robert Oliver Norris, Earl Foote Adams, Irving Day Scott, Carl Rus-

sell Kimball; baritones, Ernest Earl Elliott, Stanley C. Livingston, Lorin Andrews Clancy, Hubbard North Bradley; basses, La Rue Richard Boals, John Merle Davis, Harvey Green Moorhead, George Arthur Phillips.

The Bradford (Pa.) Star says: "The piano recital given by Miss Gertrude Adelina Wagner at her home, No. 15 Amm street, last evening was a great success, artistically and socially. The parlors of Miss Wagner's home were filled with guests, and the program rendered by the young lady, assisted by such well-known musical people as Miss Eleanor Long, Miss Lillian Crocker, Miss Charlotte Dennis, Miss Marguerite Hagar, Miss Addie Brown and J. H. Vincent Love, was of a high order of merit and greatly appreciated by the guests."

One of the most prosperous musical societies of Indianapolis, Ind., is the Musical Amateurs, which was organized eight years ago. Among its members are these prominent musicians: Mrs. W. F. Hulet, Mrs. Benjamin Crane, Mrs. Marshall Nye, Miss May Kline, Mrs. J. H. Black, Miss Martha Hall, Miss May Watson, Mrs. W. P. Herron, Miss Josie Stillwell, Miss Edna Canine and Miss Edna Dice.

Frederick Boscovitz, the pianist, has settled in Toledo, Ohio. He is preparing to give in that city a number of recitals.

The first public concert given a few nights ago by the Woman's Musical Club, of Wheeling, W. Va., is spoken of by the local newspapers as a very great success. Mrs. Ewalt, Miss Annie V. Sage, Miss Theresa M. Phillips, Mrs. Nellie Egerter-Faris, Miss Flora Pollack and Miss Sue Caldwell all bore a conspicuous part in the entertainment.

The Twentieth Century Club, of Oshkosh, Wis., gave a concert a few nights ago devoted to Wagnerian music.

The New York Ladies' Trio—which is composed of Dora Valesca Becker, violinist; Flavie Van den Hende, violoncellist; Celia Schiller, pianist—is giving concerts in the South with much success. Lilian Carlsmith, the contralto, is accompanying the Trio on its Southern tour.

The Verdery Club, of Augusta, Ga., is a musical organization composed of sixty-five active and 125 associate members.

The Euterpe Club, of Detroit, a mixed chorus of fifty voices, led by Edward F. Remrick, gave a concert there last Wednesday.

The Woman's Club, of Peoria, Ill., has arranged for a number of interesting musical events.

The Liebling Club, of Rockford, Ill., named after Emil Liebling, of Chicago, is very busy carrying out ambitious musical enterprises.

Miss Emily Davison, a favorite soprano of Louisville, Ky., has gone to Chicago to sing with the Spiering Quartet.

The Ladies' Friday Musical Club, of Jacksonville, Fla., is rehearsing for its first concert.

Joseph Gahm, an active musician of Omaha, Neb., is managing a succession of musical affairs there. He has arranged for a Sauer performance April 12.

The newly organized Cantata Musical Society, of Harlem, of which J. B. Zellman is the conductor, meets every Wednesday night in the Central Opera House. Its first concert will take place January 10.

SEASON 1898-99.

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CARE OF BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON W., DECEMBER 10, 1898.

THE operatic situation remains the same, but there is a possibility of Mr. Faber yielding his yearly rental of £500, and that Mr. Higgins, Mr. Grau and Lord de Grey will consent to certain stipulations upon which Mr. Faber insists. It is rumored in other quarters that considerable feeling underlies the whole thing, and that no compromise will be effected. It is interesting to note, too, that the stage at Drury Lane has been fitted with the most modern stage machinery to be found in any theatre in the world. Arthur Collins, the manager of this theatre, states in a letter to the press that for scenery, number of costumes, general stage settings and manipulation of the same his theatre is far ahead of Covent Garden. Some "faithful" artists are anxiously inquiring whether Signor Lago will be the impresario in the case of Mr. Faber giving his own season at Covent Garden.

Report stated that Madame Patti's future husband was a Protestant, and that he insisted there should be a double ceremony of marriage, one in the Protestant and one in the Roman Catholic churches. The bishop of the diocese where they will live, and are to be married, has written to the papers saying that the report is false, and that the marriage will be none other than a Catholic marriage ceremony.

Notwithstanding M. Paderewski's long absence from England; his popularity seems in no wise to have diminished, for I am told that during the short tour he has just concluded in the provinces the enthusiasm ran as high as ever, and that the halls were filled to overflowing. Arrangements have been made for this artist to tour next spring in Brussels, Cologne and Frankfurt. He has just refused a very good offer for a series of performances in Spain in the early part of next year.

Great interest is centered in the next performance of the Royal Choral Society at the Albert Hall on January 2, when the new version of "The Messiah" is promised; that is to say, without Mozart's additional accompaniments, and with an extra number of oboes. It was this version that Händel himself conducted in the Foundling Chapel.

From Biarritz comes a letter from Madame Calvé in which she states that nervous prostration alone, and not the absurd superstition attributed to her from the words of a fortune teller, prevents her going to America this season. She promises, however, to cross the Atlantic somewhere in the year 1899, but will first give at the Paris Opéra twelve representations of "Hamlet," after which, all being well, she visits London.

Among the most important of the new musical productions for next year is that of the new opera at the Savoy based on the French light opera "The Merry Monarch." The libretto has been rewritten and new music composed by Ivan Caryll. With the old Savoy favorites, Mr. Passmore, Mr. Lytton and Miss Emma Owen, and with the Gilbertian fun and wit, we feel confident in predicting a long and merry run.

"Nice customs courtesy to nice kings" were the words

Shakespeare put into the mouth of Henry V. when the coy Katharine of France refused him a kiss; but would not these words better suit the lady operatic singers of this day? This thought occurs to me from the refusal of Frl. Wedekind, the celebrated soprano of the Dresden Opera House, to renew her engagement there unless her fiancé were granted a Government appointment, to which His Majesty of Saxony, with all the weakness of man, acceded, appointing him an assessor of taxes.

Gregory Hast, whose secession from the Meister Glee Singers, I mentioned two weeks past, is to have as successor Charles Chilly. The party leave next April for a tour in New Zealand and Australia.

Mme. Ella Russell has just been engaged for the chief soprano role in a musical festival to be held at Sheffield next autumn. Mlle. Ravogli left England yesterday for a two months' holiday at her home in Italy.

M. W. Balfe, only surviving son of the late Michael William Balfe, is appealing for pecuniary assistance. He states that his mother, after her husband's death, presented the copyrights and manuscripts of Balfe's operas to the British Museum, and further founded a Balfe scholarship to perpetuate his memory, ignorant of the fact that her son was alive, he having been in America for many years. Had these manuscripts been sold Mr. Balfe claims they would have realized a profit sufficient to relieve him from all anxiety in his old age.

Madame Albani has just completed one of the most successful tours she has had of recent years, and is making preparations for one in the Cape for February next.

The Association Artistique is the name of a new organization in Brussels, with founders Miss Katie Goodson and Messrs. Ten Have and Loevensohn. Their object is to give chamber music concerts in Brussels, of which they say there has hitherto been a lack. Their first concert, according to report, was attended with much success, the performers being the above named founders and Madame Colonne, wife of the distinguished conductor.

CONCERTS.

Robert Newman's fourth symphony concert of the season was given Saturday afternoon last, beginning in a solid and impressive manner with Beethoven's sombre, tragic "Coriolanus" overture. The story is found in Plutarch, Livy, Florus and other ancient historians, and has proved of sufficient interest to induce Shakespeare to cast it into his dramatic mold. Beethoven, however, has only taken the crowning event of the rugged Roman captain's life, when in the year of Rome, 265, or 489 B. C., he yielded to the tears and prayers of his wife, Valeria, and his mother, Volumnia, and spared Rome.

The second number on the program was a lengthy Requiem Mass, for soli, chorus and orchestra, by Edmund Depret. As this work received its first English performance on this occasion, considerable interest was shown in it, more interest than its second performance is likely to arouse. Although the mass is melodious and full of sonorous orchestral passages, the lack of rhythmic variety and the absence of nervous vitality engender monotony. The harmonies are not new; they belong to an anti-Chopin-Wagner period, and might have been put together by the classic pen of Cherubini. The scholarly, yet facile, counterpoint of the profound Italian is nowhere to be found in this Belgian score. Here and there are many beautiful passages in this mass of Edmund Depret, but the want of one of those deep touches, when the great master draws aside the veil and lets us peer into the infinite, is keenly felt. The analytical program informs us that M. Depret is famous as a hunter of the wild boar. Too much of this Requiem will make him famous in England as a mild bore. If this mighty hunter is still bent on slaughter, let him come to England and hunt the music committee of the London County Council.

There is far more contrapuntal skill in Tschaikowsky's Fancie after Dante's "Francesca da Rimini" than in the whole of the mass. But though the middle section of Tschaikowsky's gorgeous tone poem is luscious to the verge of cloying, yet the bitter, restless pessimism of the

beginning and end will probably make this score Russian caviar to the general. The music, like the woful tale told in the twilight of Dante's "Inferno," either means nothing to the listener or means too much. There is too much of the present sadness in Tschaikowsky's remembrance of past delights. He is too true. Why does he not carry us off to a sunny land, where the birds sing and the sorrows of hell are unknown? Before I become unduly sentimental let me record here one of the very finest performances I have ever heard, Mr. Wood and his orchestra achieving an almost impossible standard of perfection.

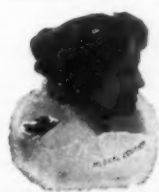
Every seat for the Popular Concert of last Monday was sold out a week beforehand, and the number of disappointed applicants was unprecedented, the attraction of course being Paderewski. The great pianist's reputation has not been so identified with his rendering of Schumann as with that of Beethoven and Chopin, and the announcement that he would play Schumann's Sonata in F sharp roused expectation and interest. It was also known that Herr von Dohnanyi would play the same sonata at his recital on Monday afternoon, and a lively desire was natural among musicians to hear this work as conceived by two such princes of the piano, one of whom has not been known in England as many weeks as the other has years.

Without making a comparison of the two, suffice it to say that M. Paderewski was at his very best, his interpretation of the sonata being as great a delight to the mind as to the ear. Perhaps its most striking characteristic was its virility. The music, though containing passages approaching the passionate and romantic, must from first to last be played broadly, with a vigorous sanity, an emphatic decision and a masterful brilliance. All these qualities were displayed by the pianist with rare force and verve. If there was a moment when the rendering was less convincing, it was at the intermezzo, when Schumann's suggestive "Alla burla ma pomposo" might have been more literally attended to.

But M. Paderewski is never more supreme than when he has to play a simple tune which presents no difficulty of execution. Instances of this are abiding memories of delight: the aria of Beethoven's Sonata op. 111, the adagio of Chopin's Sonata in B minor, the "Wanderer" melody of Schubert's Fantaisie in C, and a score of others. To these must be added his absolutely simple, yet perfectly expressive, playing of the aria in Schumann's Sonata. It was worthy of Madame Schumann or Rubinstein. However much one may be tempted to linger over the details of M. Paderewski's consummate performance, it was the general grasp of the composer's idea, the completeness of conception of the sonata as a whole, that merited the highest praise. Lady Hallé and Mr. Ludwig joined M. Paderewski in Beethoven's Trio in B flat, and often as I have heard him play that work of genius, I do not suppose I ever heard him play it with more reposeful dignity or more poetical reflection. The divine adagio, as it fell from the fingers of the pianist, might have been one of the symphonies that Dante heard from the solemn singers in the Paradiso.

It remains to be said that the audience succeeded in drawing from M. Paderewski, after his solo, Rubinstein's Barcarolle in F minor. Plunket Greene, the singer on this occasion, fell a good deal below his usual level.

The excellent series of chamber concerts organized by Herr Elderhorst finished their first season last Wednesday. Schubert's wonderful string quintet and Dvorák's piano quintet were the pièces de résistance. In all the long list of passages which bear a close resemblance to passages in other works of a totally different character, I know of few more curious instances than the similarity between an important figure in the first movement of the quintet and several bars of "My Name is John Wellington Wells," and that between the second subject of the same movement and the opening of "Oh, Gentlemen, Listen, I Pray," from "Trial by Jury." As it is extremely unlikely that Dvorák heard these lively works of Sullivan, the coincidence is absurd. Dvorák's Quintet was not less well played than Schubert's, with the result that this was a con-



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The Nashville Banner says:

"The greatest treat in the way of organ music that has ever been presented in the South."

The Boston Herald says:

"It aroused the audience to enthusiasm, and the applause did not cease until Mr. Carl came forward to bow his respects twice and then went back to play another piece."

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cert worth attending. Mrs. Trust sang with her customary inimitable charm. These concerts, with their well chosen programs, seem to be firmly settled as a permanent institution.

At the last Saturday Popular Concert Herr Kruse led the C major Rasoumowsky Quartet, the performance being completely successful. Miss Fanny Davies played the "Etudes Symphoniques" with a gravity and restraint which shows how well she resists the influence of the impetuous modern school of pianism. She also joined Herr Kruse and Mr. Ludwig in Dvorák's attractive Trio in F minor. The honors of the afternoon fairly rested with Mme. Blanche Marchesi, who surpassed herself in the rendering of six delightful songs. How she realized the pathetic resignation of Purcell's "When I am laid in Grave," the bitter imploring of "Oh cessate di piangere," or the underlying touch of regretfulness in Campra's "Chanson du papillon," the dignity she gave to Schumann's "Requiem," the gaiety to Max Stange's "Versteckt," and the superb truth and sympathy with which she invested Delibes' "Myrto"—all these things are more easily felt than described.

Special permission having been obtained, the child pianist, Bruno Steindel, gave his recital on December 7, at Queen's Hall. It was unfortunate the smaller hall had not been chosen, not only on account of the boy himself, but because the audience was more of a size befitting the smaller hall. A clean, firm execution, and a wonderful memory distinguished Bruno Steindel's playing, and it is to be hoped he may fulfill the expectations he has aroused. His program included Mozart's Sonata in F major, a Nocturne and Impromptu by Chopin, and pieces by Sapelnikoff, Godard and Leschetizky. Miss Esther Pallister was the vocalist.

A novelty was introduced by the violinist Frederick Fredericksen at his concert at Steinway Hall a week ago, which was a "Swedish Rhapsody," written for violin and orchestra by Emile Sauret. In default of the orchestra Mrs. Fredericksen accompanied the violinist, who played brilliantly the variations based by the composer on characteristic Swedish folk melodies.

Arthur Friedheim, the well-known pupil of Liszt, and Mme. Madeleine Friedheim gave a piano and vocal recital on December 8 at Steinway Hall. The pianist included several of his master's compositions, one being the Ballade in B minor, in which the pianist's charming touch and powerful technic were most effective in the strongly contrasted passages with which this work abounds. Very brilliant was his performance of the Second Hungarian Rhapsody, and the same composer's "Will-o'-the-Wisp" was given with delightful crispness. Madame Friedheim has a pleasant mezzo-soprano voice, and sang attractively and intelligently Schumann's "Auftrage" and "Frühlingsnacht."

SANS PEUR.

German Charity Ball.

The German Charity Ball, given under the auspices of the German Liederkrantz, Jung Arion and Beethoven Maennerchor, will be held at the Metropolitan Opera House February 2, 1899.

Carl Busch's Work.

The composition "King Olaf's War Horns" (poem by Longfellow), for baritone solo and male chorus, by Carl Busch, of Kansas City, dedicated to A. G. Robyn and the St. Louis Apollo Club, will be given this season by the latter organization and will also be heard in Kansas City.

What D'Arona Says.

D'Arona, the vocal teacher, says: "When the voice is placed and knowledge, not accident, holds the reins, a singer gains instead of losing by studying with different teachers. The gem is there, and if it is perfectly cut every new light lent adds to its brilliancy."

Bloomfield's Success.

A LETTER from Lincoln, Neb., to THE MUSICAL COURIER contains the following musical news:

Madame Bloomfield-Zeiser left the deepest impression in Lincoln, Neb., by her December recital. The audience was deeply affected by the beauty of tone and the emotional quality of her playing, which was pronounced by many of the musicians to be superior to that of all other pianists, including Paderewski.

* * *

George Hamlin was soloist at the second Philharmonic concert in Lincoln on December 5.

* * *

We print a number of local criticisms confirming the uninterrupted flow of favorable comment the press is issuing on the performance this season of Madame Bloomfield-Zeiser.

(Nebraska State Journal, Lincoln, December 4, 1898.)

The musical element of Lincoln, strong in appreciation and enthusiasm, heard Madame Zeiser in piano recital at the Oliver last evening. It was to many a revelation of undreamed of beauties in piano playing. To all it was a new experience of the power, the purity and the daintiness of this form of musical expression.

Madame Zeiser appeals to the student of the piano through many channels. Her technic dazzles, her artistic repose charms, and her poetic imagery haunts her hearers long after her piano is silent. She has masculine strength and freedom in bravura playing. She is dramatic. Her taste is exquisite. The clarity of her playing is remarkable. But above all must be placed the quality of her tone, the warm, velvety, caressing, limpid tone that puts beauty into the most humdrum of students' exercise.

Madame Zeiser's program offered few novelties. With the exception of the Beethoven sonata and the Moszkowski group, all of her numbers have been played here recently. She began with a masterly reading of the Bach-Tausig toccata and fugue in D minor, rewarding a long salvo of applause with a little encore, "Solfeggietto," by Ph. Em. Bach, before taking up a Beethoven sonata. She chose from the works of the master op. 111, the last of Beethoven's sonatas, and one that is played only by the great artists. Her exquisite work in the arietta with variations held the people in breathless tension.

The beautiful Schubert-Liszt, "Hark, Hark, the Lark!" as followed by an intensely dramatic rendition of "The Erl King," from the same composers. In this composition Mrs. Zeiser brought out the contrasts in the different voices in the poem, the seductive sweetness of the invitation, the comforting tones of the father and the terror of the child, with wonderful effect.

Chopin was represented by the Impromptu, op. 36; Etude, op. 10, No. 4; Etude, op. 10, No. 7; Valse, op. 64, No. 1, and Ballade, op. 23. In her hands the most common of these were endowed with new graces and new charms. The waltz in particular was made extremely interesting and fascinating.

After Chopin came the Moszkowski group, op. 54, a fanciful dance, a melody and a caprice, dedicated to Mrs. Zeiser. The program closed with a brilliant reproduction of Liszt's Hungarian rhapsody, No. 12, and Chopin's berceuse, which was played as an encore with a caressing swing and a ravishing daintiness of tone.

This gifted artist, who stands with the first of the world's pianists, was brought here by the University school of music. Mr. Kimball has reason to feel gratified that it was in his power to furnish a recital that sets a new mark in the musical development of the city.

(Denver Times, December 6, 1898.)

Mme. Fanny Bloomfield-Zeiser has every reason to be proud of the rather remarkable victory she achieved over a Denver audience last evening, for there are not many pianists who have been able to win from our rather cold-blooded concertgoers so much enthusiasm. After her first number, a Bach fugue, the applause was rather perfunctory. It was a little more genuine at the close of the Beethoven sonata; the Chopin waltz in D that was imperatively demanded, and at the conclusion of the program the audience remained in their seats and applauded so heartily that the pianist was obliged to give an encore number. All of which is rather remarkable.

Madame Zeiser has been not inaptly termed "the female Paderewski." In many ways her playing resembles that of the great Pole. She is full of temperament, has a caressing, sensuous touch and is expressive to the highest degree, but she is still feminine, as was demonstrated perhaps most clearly in the Bach toccata and fugue in D minor. Not that this femininity in any way detracts from her playing, for she invested Bach with a musical beauty that is seldom heard, playing the fugue in an especially masterly manner. Each subject was always clearly announced, generally introduced pianissimo and gradually worked up in a manner that showed a thorough comprehension of the real meaning of a fugue. Her

Beethoven number, op. 111, in C minor, although perhaps well suited to her style, is by no means the best of the Beethoven sonatas. Madame Zeiser gave the sonata an authoritative reading. In her playing she has that indefinable tone quality which is sometimes called "klang," which was especially noticeable in the maestoso movement. The Liszt transcription of Schubert's "Erl King" was undoubtedly the tour de force of the evening, for Madame Zeiser seems to be thoroughly in sympathy with the subject and expresses musically every detail of Goethe's poem. The group of Chopin selections revealed the pianist in a new light and these, together with the closing Liszt rhapsodie, served to exhibit an ample technic that was as sure as it was easy.

Madame Zeiser has certain qualities as a pianist in which it is doubtful if she is excelled by any living artist. Noticeable among these is a pianissimo touch which preserves its clarity down to a point where it is almost inaudible. That she has force was amply shown in the Liszt rhapsodie. In her more serious numbers her abundant temperament was modified by an intelligence and thorough comprehension of the requirements of the composition. She is not as dashing, fiery and impetuous as is Teresa Carreno, but expresses herself in an entirely different manner, generally more refined and in some respects more musically. In all her playing one can always find a womanly, although nevertheless artistic, quality that fascinates the hearer.

(Denver Daily News, December 6, 1898.)

Perhaps some idea of the impression which Mrs. Fannie Bloomfield-Zeiser created among Denver's musical people last evening may be formed when upon many sides she was held the equal if not the superior of Paderewski. The artist's piano recital was a feast royal, a treat superb, an exhibition of technic believed almost outside the realm of human possibility. She masters the instrument in a marvelous manner. From its depths she draws the heaviest of impassioned allegro, as if in vengeful spirit, and she seeks and finds hidden possibilities of the master's favorite. In her execution of scale work with a multitude of contrasting shades, Mrs. Zeiser does truly phenomenal work. Her notes are the sweetest, her scales the smoothest and her capricious melodies and dances fantastique, the merriest.

The First Baptist Church was filled to overflowing with Denver's society. The program was arranged specially to display the artist's grand movements in heavy work, melody without embellishment and scales. Her rendition of Beethoven's sonata, op. 111, was certainly the gem of the evening. A close second was Liszt's "Rhapsodie Hongroise," No. 12. In this latter Mrs. Zeiser is in full sympathy with the composer. She has Hungarian blood in her veins, and interprets the master's ideas as few can. Chopin's valse, op. 64, No. 1, a dainty collection of shades and expression, proved such a favorite that she graciously repeated it. Applause was so long and hearty after the conclusion of the program that the pianist consented to render Mendelssohn's "Spinning Song," "Dance Fantastique" and "Melodie," both by Moszkowski, and dedicated to her, were very brilliant, as was also Bach's toccata and fugue in D minor, with Tausig's transcription.

Denver Republican, December 6, 1898.)

Madame Bloomfield-Zeiser's concert was well attended and enthusiastically applauded.

Mrs. Zeiser presented a program that required much of her in the way of both interpretation and execution.

A recital including Bach, Beethoven, Schubert, Chopin, Liszt and Moszkowski makes no small demand upon the artistic breadth of the performer, yet that Mrs. Zeiser stood the test—with plenty to spare—all who heard her admitted.

Mrs. Zeiser began her program with the Bach D minor organ toccata and fugue, transcribed for the piano by Tausig. She took all the romantic liberties of rubato and diminuendo allowed her by the name Tausig. Yet musicians said there was a fine Bach flavor in her interpretations.

From Bach-Tausig to Beethoven, particularly op. 111, is a long way. She did much for that fugal product of the masters' deaf period, and made what might have been a musical desert into something extremely interesting by the delicacy of her finger work. Especially was this true in the second movement, Arietta con variazion.

SCHUBERT-LISZT SELECTION.

Schubert-Liszt, represented by "Hark, Hark, the Lark!" and "The Erl-King," obtained full justice from her fingers. The melodic sweetness and simplicity of the Schubert melodies were never for a moment lost in the jungle of Liszt arpeggios. "The Erl King" was, perhaps, unnecessarily stormy in parts, but the different characters in the song were indicated with fine artistic and dramatic appreciation.

In her selection from Chopin Mrs. Zeiser was at her best, critics declared. The Etudes she presented are not often played, and had therefore the interest of novelty. In the so-called "One Minute Waltz" she achieved her greatest success. It is an old friend, but her interpretation of it was refreshingly full of new conceits in phrasing and rhythm. In the second phrase of the cantabile theme her use of the uneven Strauss waltz rhythm was particularly

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effective. Under her fingers the three Moszkowski selections (dedicated to her by the composer) acquired many virtues unusual in this composer. She entered fully into the eccentric humor of the pieces and incidentally reveled in a maze of soft staccato chords and runs.

Mrs. Zeisler is unmistakably feminine in her conception and interpretation. What she loses on strength she more than makes up in finish. Her pearly runs in triple-pianissimo are inimitable.

No more fashionable nor more musical audience could have been assembled than that which crowded the church. It was a gathering of music lovers. Scarcely a single prominent member of Denver's musical circle but could be seen in the audience, applauding and enjoying. It was an appreciative gathering, and showed its approval with unstinted applause, frequently calling for encores. Mrs. Zeisler responded twice.

(Denver Republican, December 11, 1898.)

It was a wise move on the part of the directors to introduce Fannie Bloomfield-Zeisler on this occasion. In order to hear her in Denver one must become an associate member of the club. The large audience bore testimony to their appreciation, not only of the great artist but also to the work of the club.

Fannie Bloomfield-Zeisler returns to Denver fresh from triumphs in Europe, where she won the praise of the severest critics, and to-day if one were to search for a perfect pianist Mrs. Zeisler would answer every requirement. She has force without being noisy, the most charming delicacy of tone, without exaggeration, and always, as Schumann advised, "plays as though an artist were listening." What especially impresses one is her absolute sincerity. She plays truthfully and without exaggeration. Her first number was the Bach-Tausig Toccata and Fugue, played with splendid tone and breadth, and a perfection of tempo rarely heard.

The Sonata, op. 111, is too familiar to a general musical audience to be entirely appreciated, still it was well chosen and far more educating than the oft-repeated Waldstein "Pathétique" or "Appassionata." In this number more than any other did Mrs. Zeisler show herself the perfect artist. The two Schubert-Liszt numbers, "Hark, Hark, the Lark," and the "Erl King," were delightfully played. The Chopin Impromptu Etudes, Valse and Ballade, were enjoyed perhaps most of all. The C major etude was a marvel of clearness and rapidity, and the ballade in G minor, the greatest of the four which Chopin wrote, was played with such wonderful self-control as to command the greatest respect.

If ever there is a chance for display it is in such a work, but here Mrs. Zeisler's sincerity asserted itself. She never plays to display herself, but adheres strictly to the legitimate.

The little morceaux of Moszkowski's dedicated to Mrs. Zeisler were greatly enjoyed, and then came the inevitable rhapsody. Mrs. Zeisler put much life into the much played No. 12 and made it attractive even to old concert-goers. As an encore she played the Mendelssohn "Spinning Song" in the daintiest possible manner and with a rapidity which outruled even Joseffy's.

Mrs. Zeisler the woman is not less charming than Mme. Bloomfield the artist.

Anna Miller Wood's Concert.

Miss Anna Miller Wood, assisted by Arthur Foote, will give a concert on the afternoon of January 11, at 3:30 o'clock, at Chickering Hall, Tremont street, Boston. The following program will be given:

Shall I Compare Thee?	Carmichael
The Little Red Lark, old Irish air	Chadwick
Dear Love, When in Thine Arms	Foote
O Love, Stay By and Sing	Handel
Chaconne in G major	Brahms
Rhapsodie in B minor, op. 79, No. 1	Brahms
Quatrains from The Rubaiyat of Omar Khayyam	Foote
Wie Bist du Meine Konigin?	Brahms
Morgenstau	Grieg
Liebesbotschaft	Schubert
Frühlingsnacht	Schumann
Persian Song	Burmeister
Intermezzo	Schutt
Menuet Italien	Beach
En Reve	Chretien
L'heure Exquise	Hahn
Embarquez-vous	Godard



BROOKLYN, N. Y., January 2, 1899.

THE last week of '98 held but few items of musical interest for Brooklynites, but was given over to "mirth and youthful jollity," dances, card parties and teas, well-known musicians appearing at several of these last, which were, however, private affairs.

The Adamowski String Quartet practically had the field to itself, and held it right royally, giving us a concert on Thursday evening that ranks as one of the most enjoyable of the season, as well as of the series, it being the fourth of the chamber music concerts given at Association Hall under the auspices of the Institute.

Its selections were shorter and more varied than those of the preceding program, and its playing throughout was vigorous, accurate in tone, full of verve and left a distinct impression of joyous buoyancy. Credit is due to each member of the combination, Timothee Adamowski, first violin; Arnold Moldaur, second violin; Max Zach, viola; and Joseph Adamowski, cello, while Arthur Foote at the piano was an added delight. The opening number was the Schuman Quartet in A minor, op. 4, No. 7, in which the work of the first violin was especially fine in presto portion of the scherzo and in the presto (iv.) movement, which last was brilliantly played as a whole.

The trio for piano, violin and cello, by Prof. J. K. Paine is a scholarly piece of writing in two parts, a large-ghetto in B flat in 2-4 time, and a scherzo in G minor in 3-4 time. The melody of the first has a most dainty accompaniment, embroidered with triplets and trills, while the second was vivacious and was handled in a manner to impress one with the particularly good balance of the instruments.

Except that the last number was so full of interest, I should say that Timothee Adamowski's solos were the gems of the program. They were Paderewski's "Melodie" and a "Ronde des Latins" by Bazzini, and were full of charm. The soloist has a broad conception of the music, his tone was full and true, and his execution betrayed a perfect control of the fascinating instrument.

The selections were given with a warmth of feeling that completely won the audience, which insisted on a recall. This the artist tried to decline, but was obliged to yield and finally gave a part of the Bach G minor fugue. This seems to be a favorite encore this winter. We heard it from Willy Burmeister on December 7, and from Bertha Bucklin at the song recital of the following week, besides several times at the beginning of the season. Mr. Adamowski's playing of it was, I should say, the most brilliant of all the renditions.

Previous to the last number, the piano quartet in C major for piano and strings, op. 23, written by Arthur Foote, an individual in the audience was heard to remark upon the folly of spoiling an otherwise good program by dragging in the writing of an American composer. "It is generally poor," said this superior being, "and while it may follow closely the accepted rules of the modern school yet it is both immature and amateur." The excellence of this pun was such that he repeated the last four words. And yet he forgot all this at the close of the first movement and was seen to be applauding heartily. The quartet is indeed one that is worthy of the name Mr. Foote has made by his previous writings.

It is in four movements—Allegro amodo in C major, Scherzo allegro in G minor, Adagio non troppo in A flat major, and Allegro in C minor. The first is declaratory and well constructed, the second is of exceptional beauty, the piano part of the third is liquid and charming, while the allegro is a fitting close. The quartet is a composition of which an American may be proud to say "An American wrote this."

Campanari will sing some of his best solos at the fifth of the Institute series of song recitals on Wednesday of this week, among them the "Tutti Fini" and the "Lasciali dir," Quaranta; "La Mia Bandiera," Rotoli; "Non t'amo piu," Tosti, and the Prologue from "Pagliacci," Leoncavallo, as well as the duet from that opera with Mlle. Lorraine. Her selections will be "Pleurez, pleurez mes Yeux," from "Le Cid," and a group of French songs, "Ninon," "Returning Spring" and "Where'er Love Has Passed." The closing number will be the duet from Bizet's "Pearl Fishers." Mlle. Lorraine is quite unknown to Brooklyn audiences.

This week will be filled with fine music. On Tuesday Rossini's "Barber of Seville" will be sung at the Academy of Music by the Grau Opera Company from Manhattan. We are promised the Metropolitan cast and no substitutes—Marcella Sembrich as Rosina, Edouard de Reszké as Basilio, and Campanari as Figaro, with Salignac, Carbone and Bauermeister in the other parts.

The Prospect Heights Choral Society will give the first private concert of its third season on Wednesday evening at the First Dutch Reformed Church, Carroll street and Seventh avenue. H. E. H. Benedict is conductor of this society, and George W. Shiebler, its president. The chief feature of an interesting program will be Sullivan's "On Land and Sea," sung for the first time in Brooklyn.

Hugo Troetschel will give the eighty-ninth of his free organ recitals at the German Evangelical Church, on Schermerhorn street, this evening. Assisting artists will be Miss Hildegard Hoffman, soprano; and Miss Louise Mundell, contralto.

Bushwick Hospital is to benefit by a ballad concert at Association Hall on Thursday evening. It is under the management of William Poyntz Sullivan, tenor, and George Stansfield, bass, who will have the aid of Miss Annie P. Walker, soprano; Miss Kathryn Krymer, contralto; Miss Emily McElroy, reader; William P. De Nike, cellist; the Apollo Male Quartet, and Frederick Preston and Walter Haan at the piano.

Miss Jessamine Hallenbeck and Miss Belle H. Moore, sopranos; Miss Ida Brown, contralto; Miss Marie Louise Cadmus, piano, and Herman Riederich, cello will assist

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at Mr. Reddall's fourteenth Musical Morning on Saturday of this week at the Pouch.

At Robert Thallon's holiday musical on Saturday last Miss Belle Tiffany, contralto, and Charles Stuart Phillips, tenor, were the vocalists; Master William King was the violinist and Miss Josephine King, the accompanist. The program included selections from Wagner, Gluck, Mendelssohn, Thallon, Maase, Nevin and Schuecker.

The German musical societies here have all held holiday celebrations either for themselves or for the children of the members. The United Singers presented a silver mounted gavel to President Saenger on Christmas Day, it being his birthday. Later, Arthur Claassen presented him with a stein whereon was a picture of Commodore Schley, whom Mr. Saenger is said to strongly resemble, for which reason the stein was chosen.

Miss G. Dora Mills gave a pupils' musical at Wissner Hall last Wednesday evening, at which many guests were present. It was followed by an informal reception. The assisting artists were Miss Hildegard Hoffman, soprano; Miss Elisabeth Butler, readings; Miss Clara Wills, piano, and Carl Wills, cello and violin. Altogether it was a very pleasant occasion.

The second afternoon concert of the Brooklyn Amateur Musical Club will be held on Monday next at the Pierpont Assembly Rooms, when the club will be assisted by Miss Beebe, pianist.

A. E. B.

Music in Italy.

SPECIAL LETTER.

MILAN, Italy, December 17, 1898.

THE autumnal season at the Lirico this year has been a lively one, no less than five new operas having been produced. It is now drawing to a close, though its doors will remain shut but a few days before the carnival and Lent season opens, and we are now having "Sapho," sung by Febea Strakosch and Caruso.

Naturally the former has not had the success that Bellincioni had when she created the part at the Lirico last year, and also in the two representations of it that she gave this year, but then the Italians idolize Bellincioni for some reason known only to themselves, for certainly as far as voice goes she does not exist, and her acting is always exaggerated. Strakosch, on the other hand, has made the character of Sapho much less complicated and enigmatic, which to my mind not only adds charm to it, but is more as it should be. In voice she too is lacking, but a good actress is forgiven a poor voice in Italy.

Sunday night we saw the last of "Fedora," for a time at least, for Bellincioni has left for Dresden, after which she is to sing at Turin, but we will have her in it again in the spring. This opera of Giordano's, which by a peculiar coincidence made its debut on the second anniversary of his marriage, has had an immense success, and despite the high prices which Sonzogno maintained throughout, the house was always crowded. From a spectacular point of view it was magnificently given, though the mise-en-scène at the Lirico is always good. Caruso, who has a sweet tenor voice, may be said to have made his first great success in this opera, though he sang all last winter at the Lirico. As an actor, however, he is stiff. Bellincioni apparently thinks that Russian women are largely endowed with serpentine qualities, though I was also told that this idea originated with Giordano. The libretto, written by Colauti, is good. Musically there is not a great deal to be said in its favor. There are several good airs, and the third act is interesting, but with a poorer libretto and less effective staging it would not have made half the impression it has.

In "Stella," by De Nardis, another nouveauté this season, the old Italian school has been brought up again,

though there is not lacking a certain originality and spontaneity. There is a melodious strain running through it which is a pleasure to hear after the number of manufactured operas brought out nowadays. It was the occasion of the debut of Emma Carelli, a young singer who has a bright future before her and who played the principal part naturally and with a great deal of expression. Quiroli, the tenor, wore peculiar costumes, but has a very fair voice. His role comprises a very pretty air sung from behind the curtain, rather à la "Cavalleria." He is to sing here later in "Mignon."

The Carnival and Lent season at the Lirico, which opens with Massenet's "Manon," is composed for the most part of operas belonging to Sonzogno's repertory. But there are two old ones, which will be sure to have their usual success. Mehul's "Giuseppe," and "Nozze de Figaro." Massenet's latest work, "Cendrillon," which has not yet been brought out in Paris, is also announced.

Verdi is again in Milan and stopping as usual at the Grand Hotel, where he has a magnificent suite of rooms. He is still in vigorous health for one of his age. Leoncavallo, who has nearly finished his "Rolando di Berlino," which the German Emperor ordered, has announced his intention of shortly commencing work on "Zara." We can only hope it will be as good as his "Bohème."

Last Thursday at the Artists' Club of Turin, Tamagno celebrated his silver wedding with his art. His native city is proud of her son, and there was a large banquet given him, at which members of the club appeared in the characters which have made him famous, such as Falstaff, Ernani, Lohengrin, William Tell, &c. There was the usual round of speeches and the evening closed with music, in which the guest of honor took the principal part.

On Tuesday of this week, at Rome, the "Resurrection of Christ," an oratorio written by the young and now celebrated priest Don Lorenzo Perosi, was given with great ceremony and acclaim at the Church of the Santissimi Apostoli. It was a success, but it has sadly troubled the spirits of some of the faithful. The church was lighted by electricity, boxes and stalls were put in, and the whole of Rome placarded with posters. Cardinal Parrochi was constituted impresario, and there were present at the first representation Queen Margherita, who was, however, incog.; sixteen cardinals, all of the monsignors of the Vatican, and the greater part of the black aristocracy.

The oratorio is in two parts, the first dealing with the tragic scene at Golgotha, and the second showing the triumph of the resurrection. But there are those who say the music is profane and not sacred, that it is theatrical and dramatic, and that as a religious composer Don Perosi is a farceur. Pope Leo, however, does not seem to think so, for he has just created the young composer director of the Sistine Chapel.

The season at the Scala this year promises to be unusually brilliant. When the municipality refused the subvention last year a general gloom overspread the city, for it was the first time in its history that the venerable theatre had remained closed an entire year. Not even during the wars was its stage silent, and Milan was a changed city last year. The trades people complained of dull times, as no strangers came; the artists swore; the Milanese people composed sarcastic poetry and pasted it on the closed doors, and the Turinese jeered with joy, for they are jealous

of Milan's famous theatre. So when the council met this summer it was unanimously agreed to pay the subvention for three years on condition that the directors of the theatre could raise 300,000 frs., and this was easily done.

There are announced six operas, several sacred compositions and two ballets, and some of the best artists of Italy are engaged to sing. Below you have the operas in the order in which they will be played, and the respective singers: "I Maestri Cantori di Norimberga," Wagner—Angelica Pandolfini, Cesira Pagnoni, Emilio De Marchi, Antonio Scotti, Carlo Buti, Francesco Navarrini, Gaetano Pini-Corsi.

"Norma," Bellini—Ines De Frate, Armanda Degli Abbati, Augusto Brogi, Giuseppe Tisci Rubini.

"Iris," Mascagni—Ericlea Darclée, Ferdinando De Lucia, Carlo Buti, Giuseppe Tisci Rubini, Adelina Padovani-Farren.

"Falstaff," Verdi—Angelica Pandolfini, Virginia Guerrieri, Armanda Degli Abbati, Adelina Padovani-Farren, Achille Matassini, Antonio Scotti, Giuseppe Tisci Rubini, Michele Wigley.

"Ugonotti," Meyerbeer—Ericlea Darclée, Adelina Padovani-Farren, Armanda Degli Abbati, Emilio De Marchi, Giuseppe Pacini, Giuseppe Tisci Rubini, Francesco Navarrini.

"Re di Lahore," Massenet—Matilde De Lerma, Emilio De Marchi, Giuseppe Pacini, Giuseppe Tisci Rubini.

Sacred Compositions—"Stabat Mater," "Laudi alla Vergine" and "Te Deum," all by Verdi, and "La Resurrezione di Lazzaro," by Don Lorenzo Perosi.

Ballets—"Rosa d'Amore," by Bayer, and "Il Carillon," by Massenet.

HAMILTON.

R. E. Johnston's Bereavement.

The father of R. E. Johnston, the musical manager, died in Brooklyn on Saturday morning, aged eighty-four years. He had been an invalid for many years.

A New Organization.

The International Opera Company, which failed a few weeks ago, has been resuscitated, and the forces welded into a compact organization, called the Clementine de Vere Concert Company, which is making a specialty of Liza Lehmann's song cycle "In a Persian Garden." The route mapped out will carry the company to the Pacific Coast.

Hanchett.

Dr. Henry G. Hanchett has booked seven concerts and recitals for January, 1899. The first is a recital before Cornell University, at Ithaca, January 6; then come four recitals in New York city, under the auspices of the Board of Education; then a song and piano recital, January 26, for the benefit of the public library of Dover, Del. (singer to be announced); then an analytical recital before the State Normal School at Trenton, N. J., on January 27.

He has just completed a course under the auspices of the New York city Board of Education, similar to that about to be given, and at each of the four recitals every seat in the hall of the Harlem Y. M. C. A. was occupied by the enthusiastic audience. An elaborate series of recitals before the Florida Chautauqua, De Funiak Springs, Fla., begins in February, and will be preceded by a Southern tour.

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BOSTON, Mass., January 1, 1899.

THE Handel and Haydn Society opened its eighty-fourth season last Sunday evening with a performance of "The Messiah," and repeated the work on Monday evening. On both occasions the solos were sung by Mme. Charlotte Maconda, soprano; Mrs. Josephine S. Jacoby, contralto; George Hamlin, tenor; David Bispham, bass.

Reinhold L. Herman made his first appearances as conductor of the society on these occasions. From reports that were current while the rehearsals were in progress, it was anticipated that a somewhat startlingly revolutionary presentation of the oratorio would be given. Such, however, was not the case. The tempi of several of the choruses were faster than accorded with the traditions that have prevailed here so long, and the orchestra was made to do its work in a more efficient manner than had been hitherto thought necessary, but as far as I could distinguish the reforms went no farther. His most important achievement, on the whole, was in making the performance of the oratorio less provocative to slumber and less like dreary preaching in music than has been the rule.

I have abounding faith that one of these days will arise a conductor who will set aside, with pitiless scorn, the so-called "traditions" regarding the manner in which this work should be performed, and will give it as a sacred opera, with the dramatic color that of right pertains to it. When that day comes we shall not hear "I Know that My Redeemer Liveth" moaned out as if it were a tearful wail instead of an uplifting expression of fervent faith and hopeful joy; and the "Hallelujah" chorus rattled off perfunctorily, and in a manner that would scarcely render credible Handel's confession that when he wrote it, "I did think I did see all Heaven before me and the great God himself."

Surely Handel in this raptus never heard the angelic hosts scrambling for dear life to get the repetitions of the cry, "Hallelujah," in without breaking the tempo. Tradition, for which no reliable authority is to be found, has deprived this tremendous chorus of the greater part of its inherent majestic and imposing dignity, and we may feel fairly safe in the belief that it was no modern, or, to be more precise, no Boston method of interpreting the chorus that brought King George II. and the whole audience to their feet with reverent awe when it was first sung in London.

Since last season the Handel and Haydn chorus has been reorganized. Singers whose voices were no longer serviceable, owing to the inroads of age upon them, have been weeded out. There are not as many singers as there were before, but the body of tone is better, and the rendering of the more florid passages in the choruses is less rumbling, more steady and more flexible in effect. Mr. Herman has done wonders with this body, in the short time he has had it in charge, and, judging by the results already achieved, it is not unreasonable to anticipate that by and by he will give us what we have not had, at least, for many years, an oratorio chorus upon which the city may justly pride itself. His reading of the work generally gave it more of spirit and of color than it has had here within the memory of man.

With the soloists the precision and the authority of his conducting were not as potent as they were with the chorus. He emphasized in the ritornellos the pace at which he thought the solos should be taken, but the artists had their own ideas on this subject, and for the most part dropped

complacently into the rut of the traditions that they had been taught and which they followed, and the familiar dragging tempi prevailed. Thus "Comfort Ye, My People," had nothing comforting in it, but, on the contrary, was as woful as it was possible to make it. "He Shall Feed His Flock" was given as if it were an urgent appeal to sinners to shed tears of repentance, and "How Beautiful Are the Feet" seemed to well up from the depths of despair. If the artist who sang "I Know that My Redeemer Liveth" had wished to convey how sorry she was because she knew this fact, she could not possibly have taken a more lachrymose means of expressing it. The artists perhaps are not wholly to blame for these mistaken views of both text and music. They have been schooled to interpret them after this brainless fashion, but it is not too late nor too early to reform it altogether.

Mme. Maconda, who has many excellent qualities as a singer, sang "Rejoice Greatly" with admirable fire and with great brilliancy, clearness and fluency in the bravura passages. It was one of the pronounced solo successes of the evening.

Mrs. Jacoby's ripe, rich and sympathetic voice was heard with delightful results in "He Shall Feed His Flock" and in "He Was Despised." Her singing of the latter was a splendid bit of vocal work and particularly impressive in dramatic expression. Had she taken the air with more of movement in the pace the effort would have been without a flaw.

Mr. Hamlin has undoubtedly a pleasing and flexible voice, which, however, he permits to linger too often in his throat. He was at his best in "Thou Shalt Break Them," which he gave with admirable emphasis and exceptional effect; but why, oh why, that vulgar operatic closing cadence for the cheap pride of ending on a high note!

Mr. Bispham did not appear to be in a good mood. There were largeness and dignity in his declamation of "For Behold, Darkness," and "Why Do the Nations" was sung by him with fiery and effective emphasis, but his coloratura was "wobbly" and laborious, and his vocal method generally did not show up as favorably as usual.

The next performance by the society will take place in February, and "St. Paul" is the work to be given.

* * *

The program of the tenth concert by the Boston Symphony Orchestra, in Music Hall, last evening, was:

Overture, Faust.....	Wagner
Symphonic Variations, op. 78.....	Dvorak
The Damnation of Faust.....	
Minuet of Will-o'-the-Wisps.....	Berlioz
Waltz of Sylphs.....	Berlioz
Symphony No. 4, in B flat.....	Beethoven

Mr. Gericke gave an exceptionally clear reading of the Wagner overture, a work whose interest heretofore to the general hearer has depended very much on the mood in which he has listened to it, but on this occasion the interpretation was so lucid and so logical that it seemed somewhat odd that the overture should have ever appeared to be a wearisome tangle of pretensions incoherency.

Only twenty of the twenty-seven variations on an original theme by Dvorak were given. Such is the steadily sustained interest of the work, such the fertile ingenuity of the treatment to which the theme is subjected, and such the fluent variety and charm of the orchestration, that it is surprising the composition has not had a more frequent hearing here, the only other performance it has had having been given under Mr. Gericke nine years ago.

Twenty orchestral variations at one dose might easily become a cruelly thoughtless infliction, but Mr. Gericke so cleverly caused each variation to tell its story in its own particular way and so sympathetically found the most effective tempo and tone color for every new development, to say nothing of the exquisite finish with which the work was played, that the interest never went wandering in search of temporary oblivion.

The whole program was played in a manner that justifies pronouncing the concerts the best of the season thus far. Next week we are to hear Sinding's Symphony No. 1, in D minor, op. 21, for the first time, and some waltzes by Brahms, orchestrated by Mr. Gericke. Olive Mead is to

be the soloist, and will play Vieuxtemps' Concerto No. 5, in A minor.

* * *

We are threatened with a awe-producing prevalence of Liza Lehmann's "Persian Garden," with its cashmere-bouquet-scented music, its young-ladies-seminary propriety and its drawing-room politeness. "Persian Garden" quartets are springing up in every direction, and unless there is a popular outbreak against further spread of the work we are in danger of falling victims to a fearful "Persian Garden" habit. By the way, I see that Mr. Bispham is reported to have said that he had the pleasure of introducing the work to America last winter. If the eminent basso really made this claim it must have been in ignorance of the fact that it was sung at a concert in Boston in the course of the spring of 1897. I am glad to be able to make this correction, as it relieves Mr. Bispham of a painful responsibility.

* * *

I had an invitation last week to hear a wonder child, nine years of age, improvise on the organ and the piano. His name is Darwin Wood. I was unable to attend the performances. The youngster has already come within the baleful influence of the impassioned press agent's eulogistic ravings, for he is designated the "Mozart of America." A circular that accompanied the invitation set forth the information that several years ago this lad was given an organ for himself, by his father, who noticed thereafter that this instrument was made to produce wonderful effects. One day the parent "crept quietly into the room where the child was playing, and discovered that he had produced the effect of pedal notes by placing small pieces of wood over two of the octavo bass notes to keep them down while he performed upon the upper portion."

At the age of four he began to astonish musicians, and received a valuable gold watch at his first public performance. The most remarkable statement, however, is: "He does not read music, nor does he ever play by ear. He has an unlimited store of the grandest classical harmony on his mind, from which he can produce at will. He composes all his pieces as he plays them, and never repeats. His advanced conception of music is most noticeable in his fine minor solos. His forte is rich, profound harmony."

If the boy is really gifted and his fond parent wishes to notify the world of it in a circular he should employ somebody who knows how to write about such things, instead of intrusting it to the person who gave forth the ridiculous nonsense quoted. And if the "Mozart of America" does not read music it is none too soon to have him taught how to read it, instead of taking him from place to place to show his advanced conceptions of music in fine minor solos and to draw at random on the grandest classical harmony of which his mind has an unlimited store from which he can produce at will. At nine years of age the other Mozart was able to read and to write music. That was because his father was careful of his boy's musical education. B. E. WOLF.

Performance of "The Messiah" at Reading, Pa.

The well-trained chorus of Edward A. Berg gave a most successful performance of "The Messiah," on Tuesday evening of last week, in Reading, Pa. The assisting soloists were Hildegarde Hoffman, Mrs. Elizabeth Leonard, Theodore Van Yox and Ericsson F. Bushnell.

Music in Arkansas.

A charming musicale and literary recital of the Bollinger Conservatory took place in the Conservatory Music Hall, in Fort Smith, Ark. Herr Bruno Michaelis, violinist, and one of the faculty, appeared in two solo numbers, the De Beriot Concerto No. 1 and a double number, consisting of Sarasate's "Ziguerweisen" and Ries' "Perpetuum Mobile." Miss Sadie Dore, contralto, sang the aria from Saint-Saëns' "Samson and Delilah." Mrs. Brizzolara gave some very dramatic recitations. Miss Wilson, of Fayetteville, played the "Danse Melancholie," composed by Sam Bollinger, of the faculty. The conservatory quartet played two Haydn selections and Komzak's Volksong. The concert closed with a trio for piano, violin and 'cello.



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NEW YORK, WEDNESDAY, JANUARY 4, 1899.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Spectimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,
19 Union Square,
New York City.

SECOND SECTION

National Edition.

THIRD SECTION.

THE First and Second Sections of *THE MUSICAL COURIER*, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, *THE MUSICAL COURIER*.

These editions will be followed early next year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I, II, and III, will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

THIS was in the *Evening Post*:

"More than \$10,000 has already been collected for a Brahms monument in Vienna. Provided it is made of metal, it will keep his name alive a long time."

Brahms' metal is in his music. No danger about his name enduring, Mr. Finck. Great art is eternal.

THE *Herald* gave us on Sunday more news about the Faber-Grau row:

"The Covent Garden opera dispute does not seem any nearer settlement than at the beginning of the trouble. The *Weekly Sun* is the authority for the statement that Mr. Faber, who owns the opera house and the rights to most of the operas, has determined not to give way, and the Grau party, which controls most of the artists, is equally firm."

When two solid bodies traveling with great velocity in space encounter each other, trouble results. Only in this case one of the bodies may not be solid!

THIS issue of *THE MUSICAL COURIER* will be published twenty-four hours late on account of the New Year holiday.

THE Sunday night concerts at Carnegie Hall and at the Metropolitan, although offering fine attractions, no less a singer than Lehmann having a part of the work to do last Sunday, do not attract audiences. Empty benches seem to be the rule. What do the people of New York propose to do about this musical question after all? Is it to become a question of fashion entirely? It looks so.

THE past year was not remunerative to the American professional musician. It was not a good year for the teacher nor for the player and singer. Engagements of consequence were few, far between and not sufficiently attractive to warrant a desire for repetition. The musical agents or managers did not make any money in 1898. The solo performers upon whom they must chiefly rely for an income did not attract sufficient to produce large pecuniary results, and taken altogether the year 1898 cannot be registered among the successful years for the American musical profession. The American composer fared poorly and will fare worse as the craze for foreign artists continues, for the foreigners will not even look at an American composition, much less sing, play or produce one.

AFTER some exciting hypnotic tests upon a certain Mlle. Lina, of Paris, the following experiment was essayed:

"A Polish musical composer who witnessed some of the experiments asked to be allowed to apply a test that would satisfy him that Mlle. Lina was not merely going through a performance rehearsed beforehand. What he did was to play a Polish country dance that has fallen even in Poland into almost entire oblivion. To his astonishment Mlle. Lina went through the dance exactly as it ought to be performed, though it was utterly impossible that she could have learned the proper gestures and measure."

This specimen of "exteriorized sensibility" must have astonished Paderewski. The Polish dance is from his new opera, the one that was not sung in Dresden.

EMIL PAUR is interviewed in last Sunday's *Sun*, and has opinions to express on the orchestral situation. Among other references to the subject he has this to utter:

"How does the future of orchestral music in America look to you?"

"Bright. The anomaly is that New York is without its own permanent orchestra. It is the largest and the wealthiest city in the country. It has more music than the rest put together, yet it hasn't its own orchestra. It could support one without a doubt—at least in a few years. All of the great singers come here. All of the great pianists and violinists and other artists come here. And the public seems to care more for hearing the men and the women than it does to hear good music itself. At present the demand is for stars. But that will gradually adjust itself. The orchestras here play just as good music as the foreign ones play. Gradually the cost of giving this music will grow less because more people will want to hear it. The thing acts both ways. In the meantime, as I said before, New York needs a Mr. Higginson."

"Is there any difference between the audiences in various cities?"

"Yes, indeed! In Germany they are much warmer and more demonstrative than they are in this country. In Austria they are still warmer. Among the American cities I have visited Philadelphia is the most enthusiastic. The audiences are much more responsive than they are in New York or Boston, which I should put about on the same plane, both as regards their warmth and their critical ability. I have never been in Chicago, so I don't know about the people there. Washington has only a comparatively small place for orchestral concerts, and it does not pay to go there, as far as money receipts go; but the audience is always excellent in its make-up. Personally I like New

York as a place of residence better than any other American city I know, and both the people and the critics have been so kind to me that I am glad to count it my home."

A permanent orchestra under the direction of a man of the ability and versatile gifts of Emil Paur would rapidly be disciplined into one of the leading orchestras of the world, and through it such culture would be attained in this community that the stupid star idolatry would gradually be supplanted by a healthy art sentiment based upon knowledge and the resulting power of differentiation. It is a question of time, but it is also a question with a man like Paur, who has no time to wait too long, for there are many opportunities open to him in Europe which he cannot afford to reject. Unless some steps are taken to organize such a fixed institution Mr. Paur may be lost to us.

FRANCES SAVILLE dislikes Italian organ virtuosi. Read this:

To the Editor of the Herald:

Since my arrival in New York I have been trying in vain to study the parts that I shall be called upon to sing next month at the Metropolitan Opera House.

The reason of this is the swarm of organ grinders that infest the streets in this neighborhood.

Every day I am interrupted in my studies from fifteen to twenty times by these "charming" instruments, and though they may satisfy the musical tastes of the cooks in the basement they are terribly annoying to an artist, and especially one who has work to do.

If the Herald will honor me by publishing this complaint I am sure that this nuisance will greatly diminish, and thus afford satisfaction not only to myself but also to many of my colleagues who are of the same opinion as I am.

Yours faithfully,

FRANCES SAVILLE.

NEW YORK, December 27, 1898.

Alas! Madame Saville, THE MUSICAL COURIER has been fighting this dire nuisance for years. There seems to be some partiality shown in the case of the brazen-toned piano-organs and barrel organs. The little German bands are not half so annoying, yet they are banished absolutely. Why? Does the executive of Greater New York dislike the Teuton and his plaintive yellow clarinet? There should be no discrimination shown. The Italians' music is disgusting and he should be driven to New Jersey or elsewhere.

THE Tribune last Sunday printed an interesting bit about Schumann's violin concerto:

"Much comment has been caused by the story of a violin concerto by Schumann, the existence of which the newspapers which publish the story seem to think has been made known by a recently published biography of Joseph Joachim. There is nothing new in the tale. Joachim owns the autograph manuscript of the concerto, which is dated 'Düsseldorf, September 11—October 3, 1853.' The following description of the work was published in 'Robert Schumann's Leben aus seinen Briefen geschildert, von Hermann Erler,' of which the second edition appeared in 1887: 'The first movement, "In vigorous, but not too rapid, tempo," is in the fundamental key, D minor, and alla breve; the second subject is in F major, and on its return in D, in which key the movement, which fills seventy-two pages of the score, ends. The second movement, "slow," is in B flat major, common time, and occupies eleven pages; it leads directly into the finale in D major, three-four time, "lively, but not fast"; the second theme is in A major; the finale is fifty-three pages long. At the bottom of the last page are the words: 'Robert Schumann, Düsseldorf, October 3, 1853 (revised).' The composition contains valuable details, but is not available for publication (according to Professor Joachim's opinion), and will remain in manuscript. Some enterprising newspaper ought now to 'discover' a second violin concerto by Beethoven. He started one in C major, and nineteen pages of the score are preserved among the autographs in the library of the Musikverein in Vienna. Mr. Kneisel is authority for the statement that the music is uninteresting."

20TH YEAR.

WITH this week the twentieth year of THE MUSICAL COURIER opens, after the most successful year the paper has ever had. During all this time of publication music papers have come and have gone, but THE MUSICAL COURIER has continued in its prosperous course without abatement and without deviating from a strict course of honest journalistic effort. As editors are not yet considered infallible, errors and mistakes of judgment have, at times, become manifest in these columns, but they were quickly eliminated or adjusted on an ethical basis as soon as discovered. The general principles of the publication have been broadened to embrace equal justice and equity to each and every person and institution, with the one aim to elevate musical art constantly in view.

The ground covered by the paper practically embraces the whole musical field of the world and all those musical interests that appeal to the best elements in each community. The result of this incessant effort at distribution and expansion has made THE MUSICAL COURIER the greatest music paper on the globe, with such influence and educational value that its power for good has become a recognized element in the musical life.

Having at command resources that are practically unlimited so far as they apply to the object of the work in hand, the paper is far beyond the possibilities of competition in the ordinary sense of the word, but in addition, its struggle for the recognition of the nation's musical elements, which it proposes to weld into the greatest living musical force, have given it a prestige far beyond the zone of the purely musical. It has, in fact, become a national and international publication.

Considering the number of its pages and the size of its editions, THE MUSICAL COURIER is in its extent as a weekly paper probably the greatest publication of the country. In its two departments it averages about 80 pages per week, the average of the average weekly papers being about 40 pages. The white paper consumed amounts to thousands of tons per year. The annual bound volume contains nearly 4,000 pages—a huge book such as no other paper can show.

To produce such a paper requires, besides capital, the control of a large printing press. No other music paper in the world is of such dimensions and circulation as to justify the necessity of its own printing plant or a plant associated with it. It is but natural that a great paper should not be subservient to the emergencies of a printer foreign to it.

In addition THE MUSICAL COURIER conducts its own direct branch offices in all the great centres of musical learning or activity. Not only is the paper supplied with its own news by correspondents, but its offices are in each city the very centre of the musical life and news.

After having passed the threshold of its twentieth year the paper is justified in asserting that its existence and history represent the sentiment of the musical world as expressed through its columns during the long period necessary to erect the structure. No journalistic history in music can compare with that of THE MUSICAL COURIER during the past 19 years, particularly in the steady and gradual attainment of the most elevated aims. It is virtually the mouthpiece of the world of music, and its

work during the present year, which will close the first score of its history, will develop into greater proportions than ever.

1899.

NOW is the time to make your good musical resolutions for the year 1899. Of course you will hear Emil Sauer play next week, and of course Madame Norman-Neruda will enchain your attention with her classic violin playing. Then there is—but why give a list of the good things of this year? Why anticipate the pleasure? We shall doubtless listen to much good and much bad music making before all the water of 1899 has passed under the bridge. To various persons we might suggest salutatory acts during the season. Mr. Finck, for instance, might study Brahms, play Brahms on his 'cello, and religiously avoid the Wagner music drama. Mr. Grau, on the contrary, should give the scores of Donizetti et al. a rest this year, and for once read through the Wagnerian poems. He might find much to astonish, much to confound him. Our advice to Walter Damrosch is to continue composing—he has something to learn. In conducting he can learn no more—that seems certain. But he should promise not to publish, at least, before the next Spanish-American war. Courage; there may be another Manila!

To American composers, singers and players THE MUSICAL COURIER gives greeting and a Happy New Year. The situation has vastly improved within the past year. The press and public, thanks to our continual warfare upon foreign greed and foreign intrusion, has awakened to the gravity of the situation. The American composer, the singer and player are forging to the front in opera house and concert hall. Let the good work go on, and don't fail to aid it. The Third Section of the National Edition of THE MUSICAL COURIER will be a surprise. Watch for it!

THE HIGH SALARY CRIME.

THE attention of the public at large was first riveted upon the high salary imposition of foreign singers by this paper, which has made a national issue of the question. The New York Herald cannot dismiss the subject by any flippant treatment such as it accorded to it in its issue of last Sunday, which said:

If you really want to know what the artists get and their manager earns per night here is a carefully compiled, but only partial, salary list, which you can study at leisure:

Madame Eames	\$10,000
Madame Sembrich	10,000
Madame Nordica	10,000
Madame Schumann-Heink	10,000
M. Jean de Reszké	10,000
M. Van Dyck	10,000
Signor Mancinelli	5,000
Maurice Grau	5

This list may seem to be somewhat monotonous in the amounts quoted, but I know better than to say that any one artist gets more than another. Signor Mancinelli really gets \$10,000 per, but I cut him down to \$5,000 because I didn't like the way he led "Tannhäuser" the other night. Or was it Schalk? I put Mr. Grau at \$5. just to make the artists feel that he is really giving them all that comes in.

Now you know all about what the artists receive. And the list I give above is certified to by the "Lawyers' Guarantee and Mutual Accident Indemnity Company." So it must be right.

The Herald carefully avoided any comparative figures, and in its ironical finances it placed all salaries on the same basis.

Mr. Grau took nimble advantage of THE MUSICAL COURIER campaign against the high salary crime by making contracts for America at reduced figures. He is not paying what he paid two and more years ago, thanks to THE MUSICAL COURIER and his own ability to seize a good business point and clinch it, too. And yet the foreign singers are

receiving pay which is so transcendently high, as compared with any pay the American singer can get, that the discrepancy is sufficient to paralyze our whole national musical effort.

Who are the native singers to-day that are securing engagements and such pay for them that amounts to an equivalent? The opera absorbs it all here and in the East—as well as West, as the nomadic troupes decide upon going. The list of foreign singers (and this must include those Americans who reside permanently abroad) is so long, extensive and expensive as to destroy every chance on the part of a resident singer to do any ambitious work. Take the Grau, the Ellis and the concert singers and it will be found that about fifty such vocal artists are here filling out the dates, the time and the spaces that, in part at least, should be given to a few Americans to advance our native talent here at home.

The *Herald* "joke" is of no consequence, because it does not create any digression of sentiment. The people here know the evil that is centred around and about the foreign star system and because they do know it the evil will in time be abated. Our American people must get their chances to demonstrate what they can do.

IRRELIGIOUS, DEGENERATE AMERICA.

SHORTLY after the recent war broke out orators and ministers in various portions of our anxious, excited country arose, and in thunderous language proclaimed to the world the story of America's irreligion, selfishness, greed, degeneracy, &c. These shallow, mischievous thinkers have plagued other nations than this. Some disturbing representatives, becoming more violent, seditious, have been hung for treason. Alas! that as a nation we are too lenient and humane thus to protect ourselves.

We fling our gates wide open to the oppressed of nations, and in a short time invest the newcomers with the full rights and dignities of citizenship. We allow them free speech and action. We appoint no officials to spy upon their words and homes, nor do we give them the knout, when in return for our manifold favors they revile in turn the Government in toto, capital, the best and truest friend of more or less inefficient labor, and finally everything mentally, morally or physically their superior. The inevitable superiority of an individual over another individual is sand in their teeth, hence the problems raised up are not problems of opposite principles, but the old problem of inferiority struggling to overcome superiority. Thank fortune, ignorance has never yet dominated nor overcome intelligence! This foreign element quickly espouses every anarchistic, injurious idea extant, or partially within its comprehension. Certain more prominent individuals among the herd rail and shriek about trusts, monopolies and corporations, while they are profoundly ignorant of the results, causes, underlying principles or ethics of these adjuncts of modern civilization. All things are judged by the standard of ego. They shriek, "I am poor; I never had no chance in life; I have to work; ain't I as good as him? Why should that man own property when I ain't got none? Why should this other man make easy money, being an editor; I can't write?" So the enfranchised foreigner reasons, and while thus engaged, those against whom the barbs of jealousy and malice are sharpened continue quietly, industriously, to advance our abused country and incidentally themselves to a high and strong position of power. It is a democratic phrase of the old war of slaves against masters, plebeians against aristocrats. Instinctively this element, befriended by our Government, sympathizes with those causes deadly to the welfare of America—causes which menace our dignity and position among nations, causes which

wish ignorance to make laws to govern intelligence. Poverty, pauperism, incompetency, according to our foreign friends, should draw up laws by which financiers, who have studied international and especially domestic questions of finance and commerce, shall govern the weighty questions pertaining to and arising from complex national conditions, circumstances or emergencies.

Would that we could place these ingrates, whose leaders are traitors, publicly reviling our country, preaching anarchy and treason, under the lash which would caress them for similar utterances were they in their native land.

The ministers wail of our irreligion. We are not an irreligious people, but we cannot progress in all forms of mental life and remain theologically unprogressive. If the churches desire large congregations let them cease to be edifices erected for the purpose of inventing and operating many subtle but convincing methods for extorting money from everybody who comes within gunshot of them. Let the ministers be humble, solicitous, earnest followers of the doctrines they preach, not gentlemen of leisure, social favorites, business-like and professional. Let them give us that earnest simplicity, those honest, helpful sentiments and sermons we all wish to hear. At present many persons give freely to all kinds of charities, but will not go to church because, being practical, they desire wholesome spiritual advice, not theological treatises on worn-out dogmas nor to hear useless quarreling over the phraseology of creeds. Being a thinking, progressive race, we demand a thinking, progressive church. Religion is not a matter of dress, fashion, society, clubs, gorgeous edifices, unlimited taxation, but of simple, earnest, concentrated devotion. America is not irreligious, but we often think the churches are. We do not pray on street corners, then promulgate a parish row which shakes the diocese to its foundation; but we have a code of principles, nationally and individually, by which we stand through blood, storms, or the falling of the heavens. We are very religious, because we practice charity, even when it means a tremendous sacrifice. There is nothing cowardly in us either, for rather than do the wrong thing or leave undone the right we sacrifice our lives, business, property and all we love. A nation thus constituted is not on the down grade; it need not fear epicurean dreamers or anarchistic monomaniacs, who tell us of our irreligion, greed, degeneracy, &c.

It would be amazing had we no vexed national questions, if we made no blunders, if perfection reigned. Poor, imperfect mankind does not as yet merit such a desirable state of affairs. This is a hard government for certain classes of people to be happy or contented under. These classes are not the laboring classes. While we expend all our energy, time, money, to uplift the lower element, we have neither time nor means left with which to raise up a cultured, refined society which would bless the days of our scholars and representatives of the higher orders. Everything is done to protect and elevate a more or less undeserving working class; the people of higher rank are sacrificed and they suffer it cheerfully. For them there is no protection, no society, no culture, and none of those things which make life bearable for intelligent people. For instance, we expend millions of dollars upon public schools for the masses, instead of erecting art galleries, museums, the actual, vital needs of the higher classes, who do not need public schools. We raise up poorhouses, elaborate free institutions, all sorts of charitable homes, instead of theatres with stock companies, which could produce classical plays or music, or art schools or national conservatories. Would that there were some protection for thinking, feeling people to save them from the fierce onslaughts and ingratitude of the masses!

But this is democracy.

Time will tell whether it is the correct form of government, the best for all, or not.

One fact remains that while older, possibly wiser, Europe, cherishes her thinkers, writers, composers and the class best fit by distinction and heredity to assist in keeping up stable, prosperous governments, and in sticking to the right side of questions of state, we, in place of all this, are coddling and nursing the masses at a direct sacrifice of all that could make and keep us great. This is done for a principle, for the charity of it (possibly a Quixotic one), for the sake of the oppressed.

Yet we are irreligious, on the down grade, degenerating. We might, by conveniently sacrificing our humane principles, have continued to watch the massacre of the Cubans, using as a precedent rich England's treatment of the Armenian question. To satisfy our love of gain we could have demanded much gold from Spain for the lives of our sailors and the ruin of our ship. All the nations would have applauded such a move, and what is a principle other than a weak thing lightly to be broken, sacrificed? But this is America, greedy, irreligious America, who gives her sons, her property, her gold, for a principle, for humanity.

Young, happy, vigorous, brilliant America, as wholesome in its physique as in its religious life, which is kept alive by deeds, not words.

Despite these doleful prophets, whose calamity howling voices swell in volume from time to time, despite the dyspeptic dreamers and ingrates, despite the appalling ignorance, conceit, bigotry of those who talk the loudest from platforms or pulpits, we can say with pride and full righteousness: "Thank God, we are not as other nations are."

HOW PAGANINI PLAYED.

THE Boston Symphony Orchestra publishes its programs, with historical and descriptive notes attached, in pamphlet form. These notes are by William F. Apthorp and are singularly instructive, especially in the analyses, which frequently let a broad glare of sunshine into an erstwhile darkened intellect. The concerto for violin in D major, by Paganini, is described as follows:

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most disheveled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under 5 feet 10 inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin keyboard to the other without an effort, and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated), and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly, first, by his manner of tuning the instrument; second, by a management of the bow entirely peculiar to himself; third, by his use of the left hand in the singing passages; fourth, by the frequent employment of harmonious sounds; and, fifth, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

This concerto, which has brown hair, not black, was written because Paganini was fond of his appearance. It was about 5 feet 10 inches in length

and was always carefully combed and brushed. It is a base libel to intimate that it was left in a disheveled condition, because it wore its hair in long ringlets upon its neck. It was forty-seven years old and had not a gray hair on its head, and was supposed to have been possessed by the devil. It certainly sounds devilish. Paganini wrote all his music according to the above rules of genteel harmony.

It is claimed by those musicians who seek the mysterious in music that Paganini secured his marvelous effects by tuning his instrument in various unusual intervals, instead of the customary fifths. This sounds plausible, but is scarcely to be credited in view of the fact that the music written for the violin by Paganini can be played with the instrument tuned as we tune it. To play his etudes, dances, concertos and transcriptions one requires primarily enormous technical ability, but we have yet to hear of the violinist who plays them with his instrument tuned otherwise than in fifths. It is extremely doubtful if Paganini ever changed the adjustment of his violin, beyond occasionally lowering the G string or raising the E. Why should he?

With his wonderful technical command over the finger-board and knowledge of the manifold harmonic effects, of intricate bowing, it was scarcely necessary. If it had been advisable he would have left the secret with some trustworthy friend, that it might not be lost to those succeeding generations who should desire to play his compositions. Paganini was zealous in his work to promote the violin to the highest point of eminence as a solo instrument; to serve this end he composed, played and gave himself over to deep research. Had there been any secrets of tuning which he found advisable to use in his own playing, he would have left them behind him, and also have written music which required them, in order properly to be played.

Let these Paganini myths cease. We can afford to regard him as a marvelous, erratic man, without surrounding him with a red, yellow and green halo of sensationalism and superstition, which sprung into being as a result of the ignorance of the times in which he lived. We are glad to know, however, that his fingers and arms were so unnaturally long that he wrote the D major concerto, although he looked many years older than his age. This is valuable information, and the Boston Symphony Orchestra can feel justly proud to have so successfully elucidated the absorbing question of: "How Paganini Played; or, the Sensitive Personality of the D Major Concerto."

THE WAGNER MUSIC DRAMA.

THE year that has just closed did not fail to bring forth the usual number of croaking predictions as to the decline of Wagnerism. Mr. Rowbotham's classic phrase about the bursting of the Wagner bubble was quoted, yet we see no alarming evidences that the mighty Richard is in danger of being dethroned. Everyone is anxious to listen to the Wagner music drama, and all ambitious singers consider his works their goal. Does he or she sing Wagner? is now the touchstone of a singer's reputation. With the decline of the militant Wagnerite and the Wagner "faddist" comes the school of singers who sing, not shout, the music of the master. There are many who fail to detect the heroic quality in Jean de Reszké's Tristan, but there is no gainsaying his wonderful mastery of the vocal side of the part. He sings every bar of his music and gives the lie to the absurd nonsense regarding the inadmissibility of *bel canto* in the Wagner music drama. Jean de Reszké's performance on Friday night last of Tristan was a triumph, for the whole musical education of this gifted Pole has been in opposition to the tenets of the ultra-Wagnerian camp. He sang the recitatives and demonstrated the eternal principle of *cantabile* that underlies Wagner's most declamatory pas-

sages. At his conception of the role some may take exception; at his singing, none.

What a pity it is that Mr. Grau did not secure a conductor who can bring out all the poetry and ardor of the score. Herr Franz Schalk does not. He is a good enough conductor for Augsburg or Prague, but not for New York.

VOICE TUNING.

THE following paragraph has suggested a long-needed method by which people who regard it as a musical provincialism to sing in tune can be run through a machine and turned out cured of their mental and vocal vagaries. What a boon for the audiences who congregate to hear Grau's singers, on those nights when the warm, cold, or damp weather has warped their vocal cords out of kilter.

Someone could catch Bispham, for instance, and turn this woman out to browse upon him, and behold, ever after, he would be forced to sing in tune, or forever hold his peace. This is a violent age of progress, to be sure, and we welcome with the tears of the conscientious martyr this tuner of voices:

In an uptown flat on the West Side lives a very quiet, middle-aged woman, who has originated the profession of voice tuning. What the piano tuner is to that musical instrument this woman is to professional singers. She takes them in hand, corrects their faulty or defective notes, and keys them up with the same skill employed by the tuner, whose work is purely mechanical. Professional singers, it appears, grow rusty from one cause or another, even while in constant practice. The fine sensibility of the ear becomes dulled, or the vocal organs refuse to record the niceties of musical expression, and the tuner becomes a necessity.

THEODORE THOMAS has some definite notions on certain subjects. Here is a letter he wrote to Mrs. H. W. Gleason, president of the Ladies' Thursday Musicales, of Minneapolis, and quoted in last Sunday's *Tribune*:

When a business manager gives an orchestral concert he does it merely as a business speculation, and insists upon a program of popular music because he fancies that it will "draw a house." The only outcome of this course is failure, because no orchestral music, however light and trivial its character, appeals to the unmusical, and the musical public nowadays is intelligent enough to want music of real artistic worth. Hence no one is satisfied, and such concerts have no value whatever for the community and produce no result.

In the musical club concerts, on the other hand, the financial gives place to the artistic considerations, and it has been my experience, whenever I have given orchestral concerts under the auspices of women's musical clubs, that the programs have given satisfaction to all because artistic unity was possible, and inferior material kept out. Furthermore, I believe these concerts have always been financially self-supporting.

In closing I would like to add a word about encores. We are very willing to make long programs when desired, and play all the music the people care to hear, but a very little reflection will teach anyone that artistic unity can only be achieved when all component parts of a program are properly adjusted to each other, and is utterly ruined by throwing in at haphazard a lot of extra material which does not belong to them. The effect of adding encores to a program is exactly the same as that which would result at a dinner if, after the guests were seated at a table, they should force their host to add to his regular menu a plum pudding after the soup, oatmeal after salad, fish after the ice cream, &c., and only produces a musical indigestion as unsatisfactory as that which would follow eating the foregoing hodge-podge of food.

This is sound talk from the prince of program makers. Our experience has been that the majority of symphony concerts are too long. Three, at the most four, numbers suffice for an evening's musical entertainment. If four numbers, then two of them should be short. For example, one symphony, one overture, or suite and concerto, or a symphony, overture and two vocal numbers. All symphony concerts should begin at 8:30 and end at 10:30 P. M. This, with an intermission of ten minutes and various unavoidable delays, would give us about one hour and a half of solid music, and that is quite

enough for a winter night's enjoyment. Open air music, with refreshment, call for a totally different class of programs. Mr. Thomas is a model in the matter of programs, and so his advice should be heeded and followed.

Miss Howson and Lamperti.

Editor *The Musical Courier*:

IN your issue of last week there appeared a letter over the signature of G. B. Lamperti, of Dresden, in which the names of some of that master's pupils were cited as representatives of his method and school.

Though I have tried to keep abreast of things musical for many years, I must confess that some of those names were totally unknown to me, even by hearsay, and I was therefore all the more surprised not to find Miss Emma Howson mentioned as one of his prominent pupils.

Though a child at the time, I well remember Miss Howson's appearances at the head of the Royal Italian Opera Company when they came to Malta to play for one month, and found it profitable to remain nearly nine. I also remember her later work in England, both in concert and opera, and more particularly the fact that all the critics in praising her work spoke especially of her being a pupil of the younger Lamperti. I was also present at the first performance of "Pinafore," when Emma Howson created the part of Josephine, and remember hearing considerable comment on the fact that when the piece was at the height of its London run, the composer and librettist, Messrs. Gilbert and Sullivan (I have got them reversed), presented Miss Howson with a ring bearing the word "Josephine" in diamonds. Such liberality on the part of the authors of a successful piece was almost unprecedented in those days and consequently awakened discussion.

Of Miss Howson's work as a teacher in America I only know that when, from time to time, her pupils have sung before an audience they have invariably received high praise, your esteemed journal being one of the foremost in giving recognition to their work. Instead of abrogating to herself all the encomiums showered on her pupils' singing, Miss Howson always says, "They are simply the product of the Lamperti method, which I teach to them as it was taught to me."

Knowing how staunch a supporter Miss Howson has always been of Lamperti and his method, and knowing also that she has been the means of sending many English speaking singers to him for instruction, I wonder all the more how it came that her name was not mentioned in the letter alluded to.

As your journal is the champion of the American singer and teacher, might I ask the favor of publication of the foregoing facts in the columns of *THE MUSICAL COURIER*, and thus secure to Miss Howson some portion of the recognition which as a "Lamperti" teacher she has earned and deserves. Very truly yours, B. Y. V.

New York, December 27.

The Approaching Szumowska Recital.

Mme. Antoinette Szumowska, who has not been heard in New York in several seasons, will make her reappearance in a piano recital on Friday afternoon, January 6, at 2:30, on which occasion she will play the following program:

Prelude and Fugue, F major.....	Bach
Fantasia, C minor.....	Mozart
Le Coucou.....	Daquin
La Poule.....	Rameau
Presto.....	Scarlatti
Variations and Fugue on a theme of Haendel.....	Brahms
Romance sans Paroles.....	Saint-Saens
Caprice on Alceste.....	Gluck-Saint-Saens
En Route.....	Godard
Nocturne, G major.....	Chopin
Ballade, A flat.....	Chopin
Passepied.....	Max Vogrich
Humoresque.....	Tschaikowsky
Valse Caprice.....	Rubinstein

A Creditable Performance

On Wednesday, Thursday and Friday evenings of last week the comic operetta "Trial by Jury" was given by members of the Boys' Club, at their rooms, 125 St. Marks' place, to standing room only.

All the parts, female and male, were assumed by members of the club, who entered heartily into the spirit of the occasion, and when it is remembered that a few years ago many of these boys could not speak a word of English the performance was truly remarkable.

Master Ruderman, as the Judge, created as much merriment and genuine enthusiasm as De Wolf Hopper could have done under the circumstances, and Master Harris as plaintiff, with his sweet contralto, accompanied by his chorus of handsomely gowned bridesmaids, impersonated injured femininity to perfection.

Taken as a whole the performance was well worth witnessing, showing much native talent among the boys and patient and judicious training by the superintendent, Francis H. Tabor, and it is to be hoped that the occasion may awaken renewed interest in one of the most valuable charitable institutions of the city.



RONDEAU.

After Leigh Hunt.

Hobson kissed me when we met—
It was at a large reception;
I was one of many, yet,
I'll admit, without deception,
That, altho' I'm fat and fair,
Forty, too, and Love has missed me,
I can die without despair—
Hobson kissed me.

—Barclay Dunham in the Sun.

A SEER OF PHILISTIA.

AS a text for this day's discourse, my beloved brethren, I have selected a lengthy extract from the *Evening Sun*. It appeared in the department called "Feminine Views and News," and it goes far toward demonstrating what Vance Thompson does not believe exists—feminine humor. However, read for yourself:

In their own characteristic way the Philistines have always celebrated Christmas, but this year they resolved to hold a grand family gathering in honor of the festival. Great were the preparations for the event; from all the country over Philistines were bidden to attend, and, as was to be expected, the occasion proved to be unique. They were all there—the newly rich and the newly educated; the Would-Bes and the Know-It-Alls, the Prigs and the Pedants—every branch of the family was represented, and as it is well known how rapidly and diversifedly the Philistines have been multiplying of late, the size and character of the company can be imagined without difficulty. As is the time honored Philistine custom, the Christmas presents were on exhibition that all might see and criticise them. For the head of the family there was a complete set of the works of Mrs. Humphrey Ward (with notes), an author for whom the entire tribe entertain the most profound regard. An edition de luxe of the writings of Marie Corelli (with notes) fell to the share of the wife of the head of the family. Phillippa Philistine rejoiced in a magnificently bound edition of Hall Caine's novels (with notes), while the heart of sixteen year old Fannie Philistine was made glad by the complete works of Richard Harding Davis (with notes), illustrated by Charles Dana Gibson. A book exchanged by various literature lovers of the family was "Quo Vadis." Volumes of fiction of the kailyard school were also prevalent, and in all instances there was that air both about giver and receiver as though they were aware of gratifying the correct literary taste. The Philistines are always great hands for giving one another pictures, and this year was no exception. Many were the popular gems of art that they thus exchanged, such as "Breaking Home Ties," "Ought and Carry One," "Yes and No" and "The Doctor." More bumptious members of the tribe took pride in bestowing copies of Bouguereau's paintings upon each other, and it was interesting to see how these Philistines looked down with calm superiority upon those relatives not yet educated beyond the poster point and "He Won't Be Happy Till He Gets It."

Still lower down in the scale were those Philistines whose Christmas gifts took the form of gilded rolling pins and hand painted griddles tied with satin ribbon. Magnificent groups of statuary in clay, most of them immortalizing such appealing subjects as "The Soldier's Farewell" and "Let Me Kiss Him for His Mother" were there galore; also big, smashable specimens of bric-à-brac, chiefly valuable as a stimulus to the imagination to know what they were for. The speech of a large majority of this interesting family was a significant verbal development of their tastes in other things—it was so obviously correct in spots and so obviously incorrect in other spots, and the Philistines were so childishly self satisfied with regard to the one while they were so childishly oblivious to the other. It is a habit of some of the tribe openly to call attention to any new smart sounding phrase they may have picked up, and openly to call down the relative unlucky enough to make some inaccuracy of which the corrector has himself only just become aware, but these pleasant little episodes only added to the charm of yesterday's gathering. At the feast cakes and ale constituted the main part of the menu, the Philistines one and all indulging heartily in these viands so long consecrated to their race. While the meal was in progress an orchestra, consisting largely of banjos and mandolins, and screened by artificial palms, discoursed such grateful music

as "The Stars and Stripes" and "The Maiden's Prayer." And after the feast was over the Philistines, as a finish to their first grand family gathering, divided into two parties, the one going to the theatre to pass a jovial evening in seeing "The Christian," while the other hid them to that most interesting, if surest cure for sleeplessness, of all entertainments, a lecture illustrated by the stereopticon.

* * *

And to the above list—delightful in its discursiveness—I must add the name of the author of "Aylwin," which the writer who compiled the volume so happily misnames—a novel. For a year and more we have been disturbed by rumors of the coming of the MASTER before whom the fame of Meredith, Hardy and George Moore would pale and flicker away. The most remarkable and subtle log-rolling has been kept up, and at last the mountains that were in labor gave birth to a mouse, a meticulous mouse, as Rabbie Burns would say. The name of the newcomer, for new he was to most of us, is Theodore Watts-Dunton, though some remember him as plain Theodore Watts, a little, officious man, of the Hall Caine type, who did chores for Dante Rossetti—just like Caine—and finally retired with Swinburne as a sort of companion and upper nurse.

The celebrated men for whom he ran literary errands did not fail to reward him, and soon words were dropped from high places that Watts-Dunton was a capital critic. You must read his Shakespeare study, &c. Then Watts-Dunton began talking about sonnets in the London *Athenaeum*. He even wrote a few, and was warmly praised for them. Rossetti is said to have wept at reading one. But then every poetaster writes sonnets, just as every composer writes scherzos. They are too easy. I mean the easy ones.

Not content with a rapidly fattening reputation, Watts-Dunton allowed himself to be persuaded—oh, the modesty of these literary men!—to put in vulgar type a novel that he had been working on for the past two decades.

I should say ever since he read George Borrow's "Lavengro."

Mr. Watts-Dunton would fain set up as a poet, novelist, critic and seer. So we got, after much travelling among the log-rollers, "Aylwin." On Saturday last I bought a copy at Brentano's, for which I paid \$1.18. I don't mind the price. I've had my money's worth, for the next best thing after a masterpiece is an able caricature. "Aylwin" is a caricature of a masterpiece, and an unconscious one. It is all the more humorous for that.

* * *

Let me prelude by saying that in the December number of the *Contemporary Review* is an article entitled "The Significance of 'Aylwin'." This title is a fatal one. The significance of "Aylwin" lies in the fact that he has, and without acknowledgment, borrowed the chief characters from "Lavengro," and woefully emasculated them in the transference.

The Rev. W. Robertson Nicoll, LL.D., wrote the article. I've noticed that many eminent clergymen indorsed Hall Caine. Fancy the Rev. Nicoll indorsing Flaubert! In this article I learned much of Watts-Dunton. I knew him for a bore from the start. No man allows his friends to make asses of themselves about him and remains a sensible man. Here is a Nicollian sample:

"Dr. Hake, who had then become intimate with Rossetti, was so constantly singing the praises of his friend, then living in the country, that 'Theodore Watts' became a joke in the pre-Raphaelite set. That accomplished man, the late Dr. Hueffer, the exponent of Wagner in England, was at that time one of Rossetti's most intimate friends, and was steeped to the lips in Schopenhauer, in music and in Provençal poetry. Dr. Hueffer, who afterward became intimate with Mr. Watts-Dunton, used to tell the most wonderful anecdotes about the way in which Dr. Hake would bring in the name of the unknown 'young man from the country,' the mysteri-

ous Theodore Watts, whom Rossetti christened 'the Oraculum of the hayfields.' 'When I used to talk about Schopenhauer,' said Hueffer, 'Dr. Hake would say, 'Yes, Theodore Watts says the same thing.' When I used to talk about the Provençal poets the dear doctor would say, 'As far as I remember, Theodore Watts takes a different view from that.' When I used to talk of music I was still met by what Rossetti used to call the Delphic utterances of the Oraculum of the hayfields."

Then Rossetti read a sonnet, "The Coming of Love," which contains one good line, "Her hair smelt sweet of whin and woodland," and his "eyes filled with tears." "I must know that man," he cried. If he had lived to read "Aylwin" he would have known him. The awful portrait of Rossetti which it contains would have hastened the great man's death. To find yourself depicted as a drooling sentimentalist is certainly discouraging. If Rossetti was like what Watts-Dunton makes him in "Aylwin" there is some excuse for his consumption of chloral.

* * *

We learn from dear Dr. Nicoll—a very Pope among log-rollers—that Watts-Dunton is the greatest critic alive. His Biblical criticism ranks in the "Higher Criticism," and gives this remarkable paragraph as evidence:

"The Bible reflects to-day and will reflect forever every want of human emotion, every passing event of human life, reflect them as faithfully as it did to the great and simple people in whose great and simple tongue it was written."

God bless my soul! where have I heard this commonplace of the pulpit before? It is too true, but why must this little critic come as a third Daniel to judgment, to inform us what every child sucks in with its mother's milk? This is a specimen, and a brilliant one, of the platitudinous gifts of Watts-Dunton. His remarks on materialism are equally as ordinary, for he lacks style altogether. But profundity he lays claim to, and by dint of just such log-rolling friends as Dr. Nicoll he bids fair to become another chartered mud-god of Philistia.

But to the book. "Aylwin" is poetic flub-dub and spiritual tommy-rot. It is written for etiolated persons. The style is as overwrought and hysterical as Marie Corelli's. There is no reticence, no artistic restraint. The most sacred feelings are rendered with shrieks, screams and numberless underlinings. Indeed, the over-emphasis is almost a pathological symptom. Instead of power there is hysteria, and the odd jumble of Welsh folklore, Rosicrucian and Gnostic mysticism, crude nature worship, gypsy lingo and melodramatic incident make the book remarkable. Not for itself, however, but for the curious sidelights it throws upon the mentality of Watts-Dunton. No man of mental balance—and diseased vanity is not sanity—would have put forth such a book. The hero, Watts-Dunton, as is broadly indicated, is an effeminate, almost degenerate, young man, who falls in love with a mass of moonshine madness, egotism and chatter, called Winifred—there is a Winifred, mind you, in "Lavengro"! The entire story is devoted to the insanity and disappearance of this young woman. As to the absurdity, the improbability of the adventures, I have nothing to say. A story is a story, but there is no excuse for deadly dullness. Dull to desperation is the twaddle of the hero. He is a sickening milk-sop, who talks to his mother in this astounding strain:

"On that point, mother," I said, "you must allow me to hold a different opinion. I, for my part, should have said that Winifred's story proclaimed her aunt to be a worthy of a flunkey society like this of ours—a society whose structure, political and moral and religious, is based on an adamant rock of paltry snobbery."

There's a prig for you! His mother seems the only sane person in the volume.

Again. Fancy a man placed in a condition of

great terror by reason of a woman's perilous position stopping to reason this way: "It is she!" I said. "There is no beach-woman or shore-prowling girl who, without raising an arm to balance her body, without a totter or a slip, could step in that way upon stones, some of which are as slippery as ice, with gelatinous weed and slime, while others are as sharp as razors."

"Gelatinous" is good. And these Johnsonian periods ambling through the brain of a greatly agitated male! He must have worn corsets and read Macaulay!

A mixture of Bulwer—the Bulwer of "A Strange Story" and "The Dweller on the Threshold"—of Borrow, of Dickens, of Thoreau, Meredith—oh, shades of "Richard Feverel"—is this same "Aylwin." Nicoll speaks of the gypsy girl Sinfi Lovell as "one of the most magnificent figures in modern fiction."

Quite true, but she is George Borrow's; not Watts-Dunton's. She is, altered and diluted, the very wraith of that glorious Isopel Berners, the companion of the equally fascinating "Flaming Tinman," defeated in a certain fight—the great fist-fight of fiction—by the son of the pupil of Big Ben Brain, the heroic pugilist. Attenuated as she is by the scholarly hand of Watts-Dunton, the gypsy girl of "Aylwin" is the best drawn figure in the story. Borrow drew her, of course. The mystery is why the simpering prig Henry does not fall in love with her. No; he raves and swoons in every other page over his mush and molasses Winifred. He is sickening. When Gustave Flaubert drew the character of an incompetent young man he made a master figure, one that will endure so long as the French language. Watts-Dunton's Henry Aylwin is not only weak—so is Flaubert's Frederic Moreau—but he is weakly limned, despite the superfluous vocabulary expended upon him and the pages of vicious "fine writing" indulged in.

Touching upon this matter of diction, of style, I may quote Dr. Nicoll with effect. After describing Watts-Dunton's admiration for his admiration for nature, he tells a story on him—told by the inimitable W.-D. himself. Sinfi Lovell is not overcome by the sight of Watts-Dunton's rhapsodizing at a sunrise. Thereupon, cries the author:

"You don't seem to enjoy it a bit," was the irritated remark we could not help making to our friend, who stood quite silent and apparently deaf to the rhapsodies in which we had been indulging—as we both stood looking at the peaks, or, rather, at the vast masses of billowy vapors enveloping them, as they sometimes boiled and sometimes blazed, shaking, whenever the sun struck one and then another, from amethyst to vermilion, 'shot' now and then with gold. 'Don't injure it, don't I?' said she, removing her pipe. 'You injure talkin' about it. I injure lettin' it soak in.'"

A masterly criticism of Watts-Dunton's literary methods. What did I tell you of his unconsciousness? He relates this story with the same gravity that Hall Caine informed a lady that "the upper part of my head resembles Shakespeare's, the lower the Redeemer's!"

I can picture Watts-Dunton before a mirror, penning passionate sonnets to his own eyebrows! Oh, these poets of Philistia!

My heat over "Aylwin" is not merely inspired by the rubbish it contains, by its bad workmanship, by its "tripe-selling"—the phrase is not mine, but Prof. Walter Raleigh's—of poetry and of pathos, and its lack of literary form. No; none of these anger me, but the impudent mock-modesty of the author, the brazen way the book is being foisted on the public as literature by the log-rollers. It is not the book of the year, yet, thanks to almost numberless fulsome notices, people are beginning to consider it so, and a great magazine like the *Contemporary* has thrown open its pages to Dr. Nicoll's foolish panegyric.

In last Saturday's *Evening Post* I found in the cable dispatches the following paragraph, which throws a rift of light on the way the critical pot is kept boiling:

"Andrew Lang and Dr. Robertson Nicoll are between them stirring up a pretty literary sensation. Some time ago Dr. Nicoll astonished the world with dark charges of a conspiracy among unnamed editors and reviewers against unnamed writers. Andrew Lang, supposing that the alleged conspiracy related to the kailyard school, challenged Dr. Nicoll to give facts. Dr. Nicoll to-day replies that he did not refer to the kailyarders. He limits his charge thus: 'To my certain knowledge a deliberate conspiracy existed, a malignant and devilish conspiracy, in the case of one author, to run down his books and injure his reputation. I possess the most undeniable proofs in black and white. Whether it will be necessary to follow up this very difficult and unpleasant matter any further remains to be seen.'"

Probably there is a disposition to tell the truth about "Aylwin" in England, and Dr. Nicoll wishes to block the game. The persecution mania so familiar to alienists has set in in the case of Watts-Dunton. If there is a scandal there will be more fools—like myself—to buy the alleged novel. So literary reputations are made.

Enough of this. I had picked up "Lavengro" to satisfy my conscience that I was not abusing "Aylwin" for naught, and I chanced on this magnificent passage, and as I read it all resentment vanished. I understood dear Mr. Watts-Dunton, understood his overwhelming admiration for Borrow—an admiration that literally drove him to borrow—no pun intended. Here is the part I speak of:

"What is your opinion of death, Mr. Petu-lengro?" said I as I sat down beside him.

"My opinion of death, brother, is much the same as that in the old song of Pharaoh which I have heard my grandam sing * * * when a man dies he is cast into the earth, and his wife and child sorrow over him. If he has neither wife nor child, then his father and mother, I suppose, and if he is quite alone in the world, why, then, he is cast into the earth, and there is an end of the matter."

"And do you think that is the end of a man?"

"There's an end of him, brother; more's the pity."

"Why do you say so?"

"Life is sweet, brother."

"Do you think so?"

"Think so! There's night and day, brother, both sweet things; sun, moon and stars, brother, all sweet things; there's likewise a wind on the heath. Life is sweet, brother; who would wish to die?"

"I would wish to die—"

"You talk like a gorgio—which is the same as talking like a fool—were you a Romany Chal you would talk wiser. Wish to die, indeed! A Romany Chal would wish to live forever!"

"In sickness, Jasper?"

"There's the sun and stars, brother."

"In blindness, Jasper?"

"There's the wind on the heath, brother; if I could only feel that I would gladly live forever. Dosta, we'll go now to the tents and put on the gloves, and I'll try to make you feel what a sweet thing it is to be alive, brother!"

Compare the stark, sane, virile, pagan directness of this gypsy's philosophy to the caterwauling and pinchbeck imitations of Borrow and Thoreau in "Aylwin" and you will understand why one feels honest criticism is necessary. All of Watts-Dunton's enthusiasms for nature, for the wind, are bookish, are borrowed from Thoreau, whom he pretends to understand better than Thoreau did himself. Worst of all is his shameless puffing and allusions in "Aylwin" to another book he has compiled, called "The Coming of Love." It is a fine example of what I should call "auto-log-rolling, or every man his own critic."

One good thing may come of "Aylwin"—it may revive the long-lost interest in that genius George Borrow and his books. If Mr. Watts-Dunton, however indirectly, accomplishes this he has not lived in vain.

In conclusion I append a part of a notice that appears on the wrapper of "Aylwin," the taste and judgment of which speak with an eloquent voice:

"Mr. Watts-Dunton, who has been for many years the leading critic of the *Athenaeum*, was the intimate friend of Tennyson, Browning, William Morris and Meredith, and the housemate of Rossetti and Swinburne. Several of these notable men figure under a thin disguise in this book."

"The author has chosen to give to his story the form of a series of episodes or books, which might make it appear to the casual observer to be a volume of short stories. Such is not the case; it is one continued whole."

Thanks!

A Southern Musical Prodigy Dead.

Mary Sale Atkinson, the Southern musical prodigy, was born May 19, 1894, in Greensboro, N. C., and died November 28, 1898, in Raleigh, N. C. At the age of two years she began playing on her toy piano a familiar air, which startled and surprised all who heard her. At the age of two and a half years she had shown signs of wonderful progress, and when at three she could accompany the violin very nicely with the piano. From this time on she began to improve rapidly and musicians were astonished at her rhythm. The little prodigy never cared for childish pleasures, but would sit at the piano hours at a time, playing piece after piece without striking a false note. She attended all musicals and was on the program of many local entertainments. She excited the wonder and admiration of all who came in contact with her. The little girl's repertory consisted of a large number of classical and popular selections, among them:

Revery, op. 19, No. 3.....Edward MacDowell
Serenata, op. 15, No. 1.....Moritz Moszkowski
La Lisonjera.....C. Chaminade
Intermezzo, from Cavalleria Rusticana.....P. Mascagni
Lullaby, from Erminie.....Jakabowski
Angels' Serenade.....Braga
Babbie Waltzes (Little Minister) transposed by herself to F minor

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VIOLIN, VIOLA, CELLO, CONTRABASS, HARP—January 4 (Wednesday), 10 A. M. to 12 M., and all other ORCHESTRAL INSTRUMENTS from 2 to 4 P. M.

SINGING—January 5 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.

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MRS. JACOBY.

Recent Criticisms.

NEW YORK PHILHARMONIC—BOSTON HANDEL AND HAYDN SOCIETY—BOSTON SYMPHONY CONCERT.

MRS. JOSEPHINE JACOBY, the contralto, sang at three of the most important events during the past month of December—events that represent the highest stratum each one in its sphere. Some of the criticisms are herewith appended:

NEW YORK PHILHARMONIC CONCERT.
(New York Herald, December 17, 1898.)

Mme. Jacoby, with her luscious, luminous contralto, first sang some Glück and then a cunning counterfeit of Glück, viz., "Samson" aria, not the one that is always heard, by Saint-Saëns. What a pity it is that this singer does not devote herself to the operatic stage. Her remarkable voice and her splendid presence seem to predestine her to such roles as Amneris, Orpheus and Ortrud.

(New York Sun, December 17.)

Josephine Jacoby was the soloist. She has greatly progressed in authority and skill since she sang a few seasons ago on the same stage of Carnegie Hall for the first time in public. She makes better use of her fine contralto voice and seems likely to continue her artistic advance. Her voice has been called a Klondike voice, cold and golden. It is still golden, and it is not as cold as it was.

(New York Staats Zeitung, December 17.)

Mme. Josephine Jacoby was the soloist. In the Glück aria she seemed to be somewhat nervous, and her tone wavered at times. But in the aria of Saint-Saëns' "Samson and Delilah" the beautiful properties of her voice unfolded in full glory, and she secured a real good success with the audience.

(New York Evening Post, December 17.)

The soloist was Mrs. Josephine Jacoby, who displayed a good voice and method in a Glück aria, and an air from Saint-Saëns' "Samson et Delila."

(New York Evening Mail and Express, December 19, 1898.)

Mrs. Jacoby sang well, her voice being particularly adapted to the Saint-Saëns music.

BOSTON HANDEL AND HAYDN SOCIETY.
(Boston Herald, December 26.)

Mrs. Jacoby's rich, pure and velvety voice was a genuine pleasure to hear. Her phrasing was always artistic, her tone production perfect and her broad, legato style delightful in effect. Particularly expressive was her singing of "He Was Despised," but it would have been still more satisfying if the tempo at which she gave it had been somewhat more animated.

(Boston Advertiser, December 26, 1898.)

There was a good quartet of soloists, Mmes. Maconda and Jacoby in the soprano and alto parts, and Messrs. Hamlin and Bispham in the tenor and bass. Of these singers Mr. Bispham was well known to the audience, and Madame Jacoby had already made a good impression in the Boston Symphony concerts of last season. Yet none of these singers seemed at their very best last night.

Madame Jacoby, who made one aberration of time in "O Thou That Teltest," fully redeemed herself in "He Shall Feed His Flock," which she sang better than any-

thing she has yet done in Boston. She also received great applause in "He Was Despised," although this number could have borne greater expression.

Madame Jacoby is still the most beautiful of altos, and an opera glass cannot fail to add to the charm of her music. Her voice is exquisitely even, and when greater emotional power is attained she should be found in the first rank of our oratorio singers.

(Boston Journal, December 26, 1898.)

Mrs. Jacoby has a sumptuous voice and figure, a voice that suggests purple and velvet, and in "He Shall Feed His Flock" the sensuous charm of tone was irresistible.

(Boston Globe, December 26, 1898.)

Mrs. Jacoby, it will be easily recalled, made her first appearance in Boston with the Symphony Orchestra last season, and her reappearance last evening but strengthened her position here. It is a question if her work in this special direction has been excelled, certainly not in recent years.

(Boston Post, December 26, 1898.)

Mrs. Jacoby has a pleasing contralto that she uses with much skill. It is singularly pure and accurate, and when the demands made are not too arduous is a real delight to hear. The "He Shall Feed His Flock Like a Shepherd" has seldom been given so well.

(Boston Advertiser, December 27, 1898.)

The greatest successes of the evening besides the "Hallelujah Chorus" were "All We Like Sheep Have Gone Astray" and Mrs. Jacoby's rendition of "He Was Despised."

BOSTON SYMPHONY CONCERT.
(Providence Telegram, December 29, 1898.)

The soloist was Mrs. Jacoby, whose voice is a splendid organ, and whose use of it is exceptionally intelligent and gratifying, even if her archness of manner detracts somewhat from the effectiveness of her performance. Mrs. Jacoby delights her hearers by her vocalism. She was recalled and recalled, and of course everybody would have been exceedingly pleased had she or the Symphony government been willing to grant just one more selection, but the general call for more was met by a stiff-backed denial that proved positive and complete.

(Providence Journal, December 29, 1898.)

The soloist was Mrs. Jacoby, a contralto, whose fine voice has brought her rapidly into prominence during the past two years. Certainly she possesses unusual vocal gifts, and she handles her voice with considerable skill. If she yet lacks something of artistic repose it may be forgiven in view of her really sound attainments and her undeniable promise. She sang the aria of "Orpheus," an ancient battle horse of contralto, exceedingly well, and received several hearty recalls. In the great air of Delilah she was somewhat less successful. The tempo was too slow, for one thing, and the effect sought was not reached by occasional spasmodic accelerandos. Still her great voice rang out splendidly at the climax and liberal applause was again forthcoming.

Alfredo Barili.

One of the visitors in the office of THE MUSICAL COURIER this week was Alfredo Barili, of Atlanta, Ga., who is at the head of a prosperous college of music in that city. As is well known, Mr. Barili is Patti's favorite nephew. Last summer he passed several months with the diva at her castle in Wales. On account of the elegance of his playing Barili has been called "the De Pachmann of the South." Recently he appeared in a recital in Atlanta for the first time in several years and scored a distinct success. The Phillips & Crew Company, of Atlanta, will soon publish Mr. Barili's latest composition.

Victor Maurel's "Don Giovanni."

IN the star cast of "Don Giovanni," sung at the opera last Monday night, Victor Maurel made his re-entrée in the title role of Mozart's music drama and easily demonstrated his right to the title of being the foremost singing-actor of the world. His Don Giovanni is a captivating piece of portraiture, *debonair*, debauched in morals, but ever the gentleman, ever the Grand Seigneur. Maurel costumes the part superbly. He looks in the ballroom scene as if he had stepped out of one of the courtly canvases of Paul Veronese, so distinguished, so graceful, and so gallant is his bearing! He is as handsome as ever; his legs and arms studies in the art of significant gesture, and his mask as mobile and expression as intense as twenty years ago. In a word, Maurel is a great artist, and we look forward with pleasure to his *Iago* and *Falstaff*.

He was in excellent voice, sang his recitatives with consummate authority, and the "Serenade" with such musical abandon that it had to be repeated. The drinking song went with great spirit, and if Mancinelli had been more yielding in his *tempo*, it would have been an unqualified success. As it was Maurel got two solo curtain calls. His acting at the end was most impressive.

The Meyn-Fellows Recital.

The following is the program for the Meyn-Fellows recital, which will be given January 12:

PROGRAM.

Oh, for a Burst of Song.....	Allitsen
Three Songs of a Jester.....	Von Fielitz
Love's Bliss.....	Spicker
The Secret.....	Spicker
Greisengesang.....	Schubert
Schnsucht.....	Rubinstein
Saphische Ode.....	Brahms
Obstination.....	Fontenaille
Le Cor.....	Flegier
Bleu.....	Chaminade
Ma bien aimée.....	Bemberg
Ashes of Roses.....	Knight-Wood
Don Quixote.....	Kienzl
King Charles.....	White

Miss Eva Hawkes.

This exceptionally talented singer, whose rich contralto voice and brilliant vocalization have won golden words of praise from the critics all over this country, enhanced her reputation considerably during her tour with the Wilczek Concert Company. Below are reproduced some of the notices which were given her:

Miss Eva Hawkes, the contralto of the company, has a beautiful, strong and sympathetic voice, which she uses well. The duets by Miss Hawkes and Miss Kathryn A. Cowen, the soprano, were well received and the vocalists were showered with applause.—Wilkes-Barre (Pa.) Record.

The second number, a solo by Miss Eva Hawkes, was most pathetically given. The lady is a pupil of Jacques Bouhy, of Paris, and has a wonderful contralto voice, which she uses with great effect. Her subsequent efforts in duets with Miss Kathryn A. Cowen, the soprano, sustained a well-earned reputation.—Norristown (N. J.) Daily Herald.

Miss Eva Hawkes, a contralto of rare voice, sang "Thy Name," by Wood. She possesses a rich, sweet voice and sang with much expression. She was obliged to respond to an encore.—Lebanon (Pa.) Times.

Miss Eva Hawkes, contralto, delighted the audience with her full, rich, carefully cultivated voice.—Lock Haven Evening Express.

Miss Eva Hawkes, the contralto, a singer of great merit, won much success, her singing of "Little Boy Blue" being wonderfully sweet and effective.—Johnstown Democrat.

Miss Hawkes is a contralto and is a wonder in the range of her voice and in the art of her singing.—The Reading (Pa.) Times.

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139 KEARNY STREET,
SAN FRANCISCO, CAL., December 27, 1898.

ROSENTHAL! The air is full of him, the newspapers are full of him. Christmas, the climate—we are having a winter of lovely days—the usual musical gossip of an isolated town, all are ignored for the time being. "Rosenthal will be here in a week," "Is due at Los Angeles to-day," "Is to play this or that with or without orchestra," "Will be heard only in three concerts," "Will, on the contrary, give a special series of recitals, in which he will play only compositions of such enormous difficulty that they have never before been attempted by any living pianist." It is a fever of the kind that is usually manifested in advance of the prima donna of the season, and what one would imagine to be very distasteful to an artist and real musician, which Mr. Rosenthal undoubtedly is.

We may take for granted, I suppose, that managers know their business—Mr. Wolfsohn certainly does—too well to throw away money or time unnecessarily on advertising. If Mr. Rosenthal is being "advance noticed," like a show or the opening of a new restaurant, it is probably because it is considered the safe way to handle him and get as much money as possible out of his performances. But it seems a pity that it should have to be so. One regrets that an artist of his prominence and real reputation (besides and apart from his mere newspaper notoriety) should not be able to make his public career with somewhat more of dignity and confidence in his own powers, and one cannot but fall to wondering by what means or methods the manager will be able to attain a crescendo when he shall have to "work the town" for his "star" of next season. It would certainly seem to us in this out-of-the-way part of the world as though in Rosenthal the limit had been reached.

Doesn't it also seem to be about time that somebody should do something for that tail end of the recital program that is usually given up to the "brilliant" things?—that out of the mass of pianist-composers of the present there should come something to take the place of the battle horses that have done duty for so many years and been ridden well-nigh to death? The earlier portion of the program will easily last out our generation, and—as the outlook is at present—have to suffice for many a future one.

It is the "attractive" numbers that are growing stale and unattractive—the Liszt and showy emptiness of his genre, of which we are wearying, and which the piano recital world is crying aloud to have supplanted—reinforced, at least—by something equally brilliant, showy and empty. Three is not to be much in the things—as little as possible, in fact—but they must be effective, very difficult and—this

is important—show that they are difficult. If they can be made to appear more difficult than they really are it will be so much the better. It seemed at one time as though St. Petersburg would supply the market, but I think that hope is about over now. The better Russians insist on saying something—whether you quite understand it or not—and have, besides, a way of taking themselves seriously that is rather an offense at the end of your program.

The audience won't have it. It bears with your Beethovens and Bachs for the sake of the entertainment that is to follow, and it is bound to resent any attempt to work off serious numbers at the close. A new set of fireworks are wanted without a doubt, and it is high time that somebody got to work and made them.

The week has been dull, musically; there has been really nothing outside of the usual Christmas music in the churches, which has been done about as usual; some of it well, some merely respectably, and a great deal more of it without any showing of musical respectability whatever. In a city of a couple of hundred churches you cannot, of course, expect to have all the music good.

But I do think that San Francisco gets more than its proportion of bad stuff; it is a very hotbed of amateur organists and amateur choirmasters, and its Deity is forced, alas, to be content with a very amateur sort of musical worship and a deal of twaddle in the form of musical praise. Fortunately most of it is not likely to be heard at any great distance, and San Francisco's Deity does not often linger near enough to be much troubled by it.

Our serious interest is, of course, in the Symphony concerts, of which the fourth—Thursday of this week—is to bring us Mendelssohn's A minor Symphony, the third "Leonore" overture of Beethoven, and a couple of Wagner numbers, with which to make an éclatant finish. It was originally intended to have done Tchaikowsky's Second Symphony (we have already had the fourth this season), and a new "Episode" by Rimsky-Korsakoff; but wiser counsels have prevailed—more conservative counsel, at least—and we shall be the gainer by it. It is not to be gainsaid, however, that with the orchestra in its present condition it is the more modern—and little known, or entirely unknown—works that are most satisfactory.

The new things can—in the main—be made presentable and attractive to an unmusical audience by being given with great brilliancy and spirit, and in this sort of thing Mr. Scheel is a master conductor. He has a wonderful vitality, with which he seizes upon and virtually transforms his very commonplace orchestral force; it becomes a virtuoso in his hands—a rough and occasionally not over-musical virtuoso to be sure, but one, nevertheless, which

accomplishes the well-nigh impossible, and gets through the showy things with éclat and makes the public think that it is getting something very fine. The good music—that which alone interests the musical minority—suffers. You cannot get a satisfactory reading of Mozart or Beethoven on mere verve or brio; you require technic, tone, repose and ability to phrase properly—all of the qualities very fully represented in the force at Mr. Scheel's command.

And then when you have all these present in your orchestra you require opportunity for sufficiently thorough study and rehearsal, which, as matters stand, Mr. Scheel does not get, and with the society on its present basis cannot expect to get. It has seemed to me as though with a somewhat different program—one, say, made up of an important symphony and a series of pieces of lesser difficulty which would require but little rehearsal, the study might be concentrated upon the finer musical work and a better result possibly attained. But it is precisely the finer qualities that must, even then, be lacking to a very great degree; they will be possible only when there can be more rehearsals.

It seems that at present the difficulty in the way of adequate study is simply one of balance sheet; more rehearsals mean greater expense, and the concerts have to be kept on a paying basis. This they undoubtedly are—they are more than paying their way. And with Mr. Scheel to conduct and keep them alive they will probably continue to pay; but, I regret to say, I cannot see the least chance of their being good concerts, or of their being more than very remotely serviceable to the cause of art. As it stands at present they are an "entertainment" with some very fine names on the programs and decidedly unsatisfactory performances of the better portions of those programs.

I can see but one possible remedy for this condition of affairs—a subsidy of some sort which would enable the conductor to have as many rehearsals as he should consider necessary. To raise the admission fee—it is absurdly low—would not answer. In San Francisco we pay good prices only for virtuosi who are well advertised; for mere good music we have very little money to spare. But a subsidy—not to be necessarily called upon for use, but to be ready for emergency—might, I should think, be obtained; it need not be a great matter. A few thousands would suffice; a hundred men with \$50 apiece might secure for us the possibility of a permanent symphony orchestra, for I believe that after one or two seasons of concerts that did not have to pay for themselves our public could be made to see that they were worth having—that they were the only kind worth having, and would thereafter be glad to pay for them.

You cannot have the best things in art if you are to figure constantly to have it on a paying basis, and after all it is only the best things that are worth having at all!

OSCAR WEIL.

Heinrich Meyn.

Heinrich Meyn, the baritone, will be heard at Sherry's January 30, with the College Women's Club. He will sing at Buffalo in the near future, and will be heard in a recital at Carnegie Lyceum the 12th, and in Holyoke, in "The Messiah," the 18th. These are in addition to the many dates booked for him by his energetic manager, Townsend H. Fellows.

Mrs. Grenville Snelling.

Mrs. Grenville Snelling is one of the busiest concert sopranos in the city this season. She has a number of engagements in prospect which at present cannot be mentioned. Christmas Sunday she sang at Newark; Tuesday night in "The Holy Child," by Parker, with Mr. Schmauk, and she will sing again in this work to-night. She will also be heard at the College Women's Club affair, to be held at Sherry's the 30th of this month, and at a number of private homes.

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CINCINNATI, December 31, 1898.

THE fourth Symphony concert in Music Hall, Friday afternoon, December 30, presented Mme. Nina d'Alvigny, contralto, as soloist, and the following program:

Overture, Euryanthe Weber
Symphony in B minor, Unfinished Schubert
Aria, Don Carlos Verdi
Madame Nina d'Alvigny.

Musie to Vasantasena J. Halvorsen
Kaiser Waltz J. Strauss
Fackeltanz in B flat, No. 1 Meyerbeer

The construction of this program was decidedly of a popular order. Schubert's Symphony, which in its unfinished condition is still so highly finished, has made for itself a perennial popularity. Its language is plain, touching and sincere, and it speaks to the heart. It seems to be the favorite among all the symphonies, not even excepting those of Beethoven for the average musical taste and instinct.

Each season it appears on some one or the other of the programs, and the musical public does not seem to grow tired of it. In fact to grow tired of such a work would be an impossibility both to the musician and the dilettante. While the orchestra played the symphony often before, it was never played quite so well as at this concert. Somehow the orchestra in all its divisions played it con amore. Beautifully sustained was the melody in the first movement, the harmonizing texture being close, compact and uniform. The singing of the theme by the cellos was exquisite. The horns did their work exceedingly well, with a mellow, sympathetic tone. The crescendos and shading were noteworthy and a majestic tread that could be felt characterized the playing of the full measures. Mr. Van der Stucken's conception of the symphony was lofty and classic.

The "Euryanthe" overture was given a refined interpretation. Especially good was the work of the violins—an even texture and fine spirit. A decided novelty and very interesting was the music to "Vasantasena," by Halvorsen. His command of orchestral resource is superb; his treatment of themes thoroughly original. In the use of counterpoint he makes some strange and bold moves, but they appeal in the end to the intelligent musician as perfectly legitimate. "The Dance of the Bayaderes" was given dashingly, and a poetic vein characterized the portrayal of the idyllic scene. The short but beautiful solo for the first violin which closes this movement was played with an exquisite purity of tone by the concertmeister, Mr. José Marien.

The most decidedly popular features of the concert came last—in the "Kaiser Walzer" of Johann Strauss, and a Meyerbeer "Fackeltanz." To dignify the waltz by placing it in a Symphony program did not create surprise, as it was frequently done by Hans von Bülow, and Theodore Thomas established its precedent long ago. It seems to me that it ought to be done more frequently than has been customary. Such a course would aid musical digestion and be an inducement for many to attend the Symphony concerts who now stay away. In this way a much greater number might be brought under the educational influence of such an undertaking. To hear a Strauss waltz played by a first-class orchestra is a genuine treat even to the best of musicians and critics. The "Kaiser Walzer" was

given a glorious interpretation, with the genuine Strauss swing and dignity, clear rhythms and brilliant contrasts. The inflated music of the "Fackeltanz," with its blatant brass, was rendered quite pompously. It was in splendid evidence of what the Cincinnati Orchestra can do in the direction of massive effect and brilliancy.

No one who is honest and impartial in his criticism can deny the fact the the Sympphony Orchestra this season under the direction of Mr. Van der Stucken is making astonishing progress. Its work is becoming well rounded and finished, and it is assuming character and individuality.

Mme. D'Alvigny was the first selection of the season from the local ranks of soloists. She can hardly, however, be classed as home talent, for she has but recently returned from her successes abroad. She well sustained her reputation. She sang the "Don Carlos" aria exceedingly well. It was imbued with genuine feeling and dramatic expression. She proved herself a thorough musician in the totality of her work—in her conception as well as delivery. Her voice is under excellent control, and she knew how to adapt its resources to the requirements of the aria.

She has a genuine contralto voice; the lower notes are rich and full and those of the upper register are clear and well sustained. She was warmly received by the audience and called out several times. As an encore she sang "Under the Rose," by Fischer.

Several of Cincinnati's musicians had an opportunity of proving their talent at the annual meeting of the Ohio Music Teachers' Association during the past week.

Georg Krueger and Theodore Bohlmann, of the Conservatory of Music piano faculty, both made a splendid impression. The following dispatch, sent to the Cincinnati Enquirer in regard to Mr. Krueger, will explain itself:

The evening concert given by George Krueger, pianist, of Cincinnati, comprised Schumann's "Nachtstueck," Leschetizky's "Consolation," Henselt's "Si Oiseau j'étais," Chopin's "Nocturne" in B flat minor, and Wagner-Liszt's "Spinning Song." Mr. Krueger gave the richest piano program of the meeting, receiving hearty applause and being compelled to encore the "Staccato Caprice."

The artistic success of Theodore Bohlmann, of the Cincinnati Conservatory of Music, was expressed in a dispatch to the Cincinnati Commercial Tribune as follows: "In the evening Theodore Bohlmann gave a piano recital and gave a scholarly rendition of Beethoven's 'Appassionata.' He was recalled with enthusiastic applause. He also played the second Ballade in B minor and the fourth Hungarian Rhapsody, by Liszt, and three Rubinstein numbers, among them the Barcarolle in G major and the Melody in B major, op. 3, No. 2, which is played very rarely. He proved himself a thoroughly conscientious and scholarly pianist, serious in his work and musical in interpretation."

The artistic success of Theodore Bohlmann, from the Cincinnati Conservatory of Music, was thus expressed in a dispatch to the Enquirer: "Theodore Bohlmann gave a rare piano recital, interpreting with masterly sympathy Beethoven's Sonata, op. 57, in F minor; two selections, second Ballade, B minor, and fourth Hungarian Rhapsody, by Liszt, and three numbers from Rubinstein—melody in B major, op. 3, No. 2; Barcarolle, G major, and Galop, from 'Le Bal,' B minor."

Extract from the Columbus Evening Dispatch:

Theodore Bohlmann, of Cincinnati, was the pianist of the evening and scored a great success. His physique suggests Joseffy, that other "wizard of the piano," an impression which is augmented by the velvety smoothness and delicacy of his touch, which are quite Joseffy-like. Mr. Bohlmann has plenty of strength, however, and showed it abundantly in the two grandiose Liszt numbers so rarely played in recitals, the second Ballade and the fourth Hungarian Rhapsody. Mr. Bohlmann was recalled after playing a group of Rubinstein selections, and responded with Chopin's Etude, op. 25, No. 1.

J. A. HOMAN.

Mr. Tubbs' Lecture.

Frank H. Tubbs announces a series of lectures on vocal subjects, to be held at his studios, 121 West Forty-second street, New York, on Friday afternoons at 4 o'clock. They are open to all who wish to attend, but Mr. Tubbs requests that those proposing to attend will notify him by mail. He also wishes that all will follow the complete course, as each depends in a measure upon the others. There is no charge for them. The subjects are as follows: January 6, "Breathing, the Basis of Singing"; January 13, "The Larynx and Tone"; January 20, "The Pharynx and Quality"; January 27, "Articulation and Speech."

Concert at the Produce Exchange.

THE members of the New York Produce Exchange gave a delightful concert on Saturday afternoon, December 31. The members secured the services of Victor Herbert's Twenty-second Regiment Band and the following artists: Miss Shannah Cummings, soprano; Miss Edith Miller, contralto; Gwyllim Miles, baritone; Isidore Luckstone, accompanist, and the well-known entertainers, J. W. Ransome and Press Eldridge. We append the program:

Overture, William Tell Rossini
Soprano solo, aria from Queen of Sheba, More Regal Gounod
Miss Shannah Cummings.

Grand Military Waltz Waldteufel
Baritone solo, To Love to Suffer Tirindelli
Gwyllim Miles.

Country Dance Nevin
Ocean Breezes Herbert
Selections John W. Ransome
Contralto solo, aria Liette Signor, Les Huguenots Meyerbeer
Miss Edith Miller.

Fantasia from Runaway Girl Caryl
Selection, from the popular songs of Tosti
Soprano solo—

If Only Thou Art True Klein
Russian Song Klein
Miss Shannah Cummings.

Ballet Suite Desormes
Press Eldridge.

Contralto solo, Repentance Gounod
Miss Edith Miller.

Fantasia from Wizard of the Nile Herbert
Baritone solo, The Two Grenadiers Schumann
Gwyllim Miles.

Grand American Fantasia Herbert

The only features of the concert which merits serious attention in these columns were the singing of the soloists and the accompaniments of Isidore Luckstone. Miss Cummings sang the Gounod selection so well that an encore was demanded. She responded with the "Mireille Waltz," by the same composer, and displayed a voice of considerable flexibility and sweetness. Her voice is of good range and power and easily filled the large hall in which she sang. Gwyllim Miles is so well known that it is unnecessary to mention his always dramatic, fervent singing in detail. Miss Edith Miller delighted the audience by her charming appearance and no less charming voice. She has a very rich, musical contralto voice, and this receives animation from the thoroughly artistic temperament back of it. There is an intelligence and honesty about her work which speaks well for her future.

The Irish song given as an encore illustrated that she will become that rare thing, a good ballad singer, which opens a large field before her, aside from her regular oratorio work. Miss Miller is a thoroughly charming young lady and an unusually satisfactory singer. Aside from the executionary work of the orchestra, the concert ushered the worn old year out right courteously, and with the best of wishes.

Joint Song Recital.

At the recitals announced for the mornings of January 12, 19 and 26 and February 2, to be given jointly by Heinrich Meyn and Townsend H. Fellows, there will be no reserved seats. Persons coming early will secure the best. This has been thought the wisest plan, in order to offend no one. All the seats in the Lyceum are good, and for this reason none has been reserved.

These recitals promise to be most interesting. Already a great number of subscriptions have been received from some of the leading society people in the city. At the first recital, January 12, Mr. Meyn will sing the entire program, and will be heard in a great variety of songs. The program will be published later. At the second recital, which will be given on January 19, Mr. Fellows will be heard in the first scene from Max Bruch's "Frithjof Saga" and a group of songs. He will be assisted by the young contralto who at present is creating a stir in musical circles, Miss Mabelle Louise Bond; by the young cellist, Charles Russell, who has just returned to this country after a long season of study abroad; Hugo Engle, the violinist, and Paul Dufault, the French tenor.



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**WILLIAM OSBORN
GOODRICH,**
Bass.



NEW YORK, January 2, 1909.

HAPPY NEW YEAR!

Walter C. Gale's first of the series of four organ recitals occurred at St. Thomas' Church last Thursday afternoon, assisted by William Dennison, the solo tenor of the church.

The Christmas decorations of the beautiful church added much to one's enjoyment of the very comprehensive program, which was listened to by a good-sized audience. Mr. Gale played with care, skill, good taste and conscientiousness, and Dennison sang as if he really loved the tire-some Händel aria. The more sympathetic "Be Thou Faithful" was his best effort, however. The second recital occurs Thursday afternoon, January 5, at 4 o'clock, Miss Margaret G. Keyes, alto, assisting.

Mr. and Mrs. F. J. Kirpal's students' concert at the Waldorf last Wednesday afternoon was a very pleasant affair. The young ladies who took part in the program were the Misses Duncan, Miss Zelia Hicks, Miss M. MacKnight, Miss Gertrude Ahles, the Misses Hallanan, Miss E. Charles, Mrs. Clinton B. Smith, the Misses Bankier, Miss Dora Fisher, Miss Anna Brautigam, Miss A. T. Briggs and Miss Marion Hannon.

These fifteen young women and children made a showing which speaks volumes for the two teachers, for they invariably played and sang with much correctness and effect. Nervous American youth will invariably fall into slips, mistakes will occur which never appeared before, but over this the instructor has no control. The main things are correct notes, time and pedaling in piano playing, and clear enunciation and agreeable tone production in vocal music.

Talents vary greatly, as does vocal material. Of those whom the Lord has blessed with talent most pronounced are little Natalie Howland, Miss Mary Hallanan, Miss Amy Duncan and young Teddy Lindorff. The room was crowded with friends of the participants, who viewed the proceedings with delight, and were not slow in expressing it. Mrs. Kirpal's own expressive alto voice gave added pleasure to all, and Mr. Kirpal played musically accompaniments. On the back of the program was printed a list of thirty-five of their pupils—quite a list!

Charles Heinroth's last organ recital, devoted to transcriptions, was given last Thursday evening at the Church of the Ascension—and I have lost the program. I do recall his broad and finished treatment of Reubke's "Ninety-fourth Psalm," which composition fairly rolls and quivers with imposing effects—a stunning work! Also his playing of the Mendelssohn Nocturne and Scherzo, the latter a marvel of presto touch and daintiness. Last, not least, Heinroth's amazing pedal dexterity, and his unflinching modesty; these are things not to be omitted. The church was in festive Christmas attire. A contralto sang "Wait Pay-shuntly for Him," and slid all over the scale, both up and down to tones, this portamento finally becoming exasperating! The end consonants were excellently clear, the middle vowels, as in "patiently," invariably mispronounced, the voice agreeable; but all was spoiled by the everlasting sliding.

J. Warren Andrews had lots of fun with his new organ Christmas night; ditto with the church proper (Divine Paternity), for on that evening, when all was ready for an elaborate musical program, the electricity supplying

both light for the church and motive power for organ gave out; had it not been for the emergency gas tips no service would have been held. So on New Year's evening the program planned for December 25 was given, and that under difficulties, inasmuch as there was some most annoying ciphering, and consequent disarrangement of the order of service.

Mr. Andrews' choir consists of a solo quartet and an octet, as follows for the occasion: J. Warren Andrews, organist and choirmaster; Miss Jessie Mae Keeler, soprano; Mrs. Jennie King-Morrison, contralto; William R. Squire, tenor; Oley Speaks, bass, and chorus, assisted by Miss Emma A. Shelley, harpist; Franz Kaltenborn, violinist; Karl Grienauer, cellist.

There were four anthems—Coombs' "How Lovely Upon the Mountains," the principal one, and a fearfully long-winded trio for violin, 'cello and organ, by D'Ortigue—as the central instrumental number. The choir sang with prompt attack but lacking unity; the fact is, such a large space could well afford a body of fifty singers, and separated as they are, on opposite sides of the chancel, the twelve find it difficult to keep together. One of the octet sopranos flatted, and so Mr. Andrews doubtless feels with the writer that there is room for improvement. The beautiful white and gold church was filled, and Dr. Charles H. Eaton gave a most eloquent address, founded on Ibsen's "Doll House."

There was an air of Christmas festivity about the charming reception given by Miss Isabel McCall, director of the School for Accompanying, at her new studio, 251 Fifth avenue, on the afternoon of December 31. Miss McCall was assisted in receiving by Mrs. Wm. Galt, Miss Martha Cross, Mrs. Geo. Bussing, Miss Ellen E. Garrigues, Miss May Chase, Mrs. A. B. Jamison, Miss Maud Reiff and the Misses Turner.

The ladies were in their daintiest gowns and in their best spirits.

The West End Trio furnished a musical background to the tea and talk, and a musical program was furnished by the following artists: Mrs. J. Aron, Miss Blanche Duffield, Miss Hildegard Hoffmann, Mrs. Ella Jocelyn Horn, Miss Jessamine Hallenbeck, Miss Robinson, Miss Anna Weed and Miss Bisbee.

Miss McCall's studio, with its pleasing decorations, was a charming place for the enjoyment of the throng of friends, some 125 in number, who gathered around her there, and it will be in future a pleasant home for the School of Accompanying, which she has established.

That violinist Rossi Gisch is making much progress as a solo artist is evident from the following bit of appreciative comment, sent to THE MUSICAL COURIER by a friend:

"It was my good fortune to be one of a thoroughly appreciative audience before which Miss Rossi Gisch played, in Belleville, N. J., last Thursday evening, she appearing as the artist assisting in the annual concert of the Belleville Choral Society. She was rapturously applauded, responding with an encore; she was called back to the stage again and again. Surely no truer hand than that of Rossi Gisch ever guided the violin bow! She is a young and beautiful girl, but despite her youth her playing is marvelous, in that it is the work of the seasoned master and the genuine musician. She rises far and away above all that I have ever heard of the girl violinists.

"There must be a world of love and passion, a volcano of emotions and moods, in the soul of Rossi Gisch, else how is it that she draws such sweet music from a bow which, in another's hand, is dull and spiritless? It seems more in accord with the divine order of things that the music which moves us with delicious thrill should come thus from youth and beauty rather than from the decrepit old artist of tragedian face and flowing locks of bushy gray hair, and yet the playing of Miss Rossi Gisch brings up before me these visions of old, gray haired masters, and her playing haunts and stirs within me the memory of the playing of artists long since passed away."

The concert of the Cantata Musical Society of New York, under the direction of the well-known vocal instructor, Joseph B. Zellman, which will take place Tues-

day evening, January 10, at the Central Opera House, promises to be a grand affair. The society was organized at the studio of Joseph B. Zellman last summer with fourteen members, mainly some of his private pupils.

After the organization was effected, applications came in very rapidly, and when the first rehearsal was called in September there was quite a large attendance of outsiders who joined; the membership kept on increasing until the number was nearly one hundred.

At present the director deems it necessary to take up light music, such as Pinsuti's "In This Hour of Softened Splendor," Hatton's "Softly Now the Shades of Evening," Fanning's "The Miller's Wooing," and the sacred cantata "Gallia," by Gounod.

The incidental soprano solos will be sung by Miss B. Miller, a promising young soprano, pupil of Joseph B. Zellman. They have been very fortunate in securing the assistance of the veteran violin virtuoso, Edward Mollenhauer and his talented son, William F. T. Mollenhauer who will play solos and the famous duets for two violins of their own composition. They have also secured the assistance of Mr. Zellman's talented pupil, the well-known contralto, Miss Bertha E. Frobisher, and the committee has requested Mr. Zellman to sing the famous introduction and grand bass aria from "Don Carlos" (Verdi) and also "Le Tambour-Major," from "Le Cadi," by Thomas.

They have also engaged an orchestra for dancing, which is to take place after the concert. The program of the second concert will consist mainly of popular selections from standard oratorios or an opera with full accessories.

The indefatigable Kate Stella Burr is much occupied nowadays. She never does things by halves—or if she does, she does both of the halves! Her services as accompanist are especially in demand, the past week as follows: Madison Avenue R. R. Y. M. C. A., for Gwylim Miles; Thiers song recital, December 29; January 4, at the Manuscript Society; January 5, the Dr. Ion Jackson musicale, and other engagements are pending. These engagements, her church duties, song-coach lessons, piano and organ lessons, and her activities as a vice-president of the New York State M. T. A., all combine to make her one of the busy folks.

Mme. Louise Gage Courtney announces her next pupils' prize contest for Tuesday evening, January 10, from 8:30 to 11 p. m. These affairs are always interesting, many people crowding the spacious studio, and well-known musical people acting as adjudicators. Among the pupils are some who are aspiring young artists, not the least of whom is Mme. Courtney's sweet daughter, whose voice and personality are most winning.

F. W. RIESBERG.

Madame Maconda in Boston.

Mme. Maconda has been winning fresh laurels by her work in "The Messiah" in Boston. Händel's ever popular oratorio was sung December 26 for the ninety-eighth time by the Handel and Haydn Society, when Reinhold L. Herman made his first appearance as the director of this venerable society. The concert thus assumed an air of fresh interest and importance. Of Mme. Maconda's singing the Boston Journal says:

So far as the solo singers were concerned, the feature was the singing of "Rejoice Greatly," by Mrs. Maconda, and next to this was the alto and soprano air, "He Shall Feed His Flock." * * * Mrs. Maconda has many admirable qualities as a singer, and her performance of "Rejoice Greatly" was most excellent, uncommonly effective.

Mrs. Maconda has a sweet voice, powerful and true in the upper register, and was heard with excellent results in the simpler passages. The "I Know that My Redeemer Liveth" and "Come Unto Him" were by far her best numbers.—Boston Post.

Mrs. Maconda was particularly satisfying in the air "Come Unto Him," which she gave with a delicacy and sweetness that left nothing wanting.—The Boston Globe.

Madame Maconda, who had not been heard before, has a voice of fine quality. She is an excellent and an intelligent singer, and in the "Rejoice Greatly" sang with splendid brilliancy and emphasis and beautiful phrasing; and in the coloratura passages with a smooth and fluent distinctness that can scarcely be praised too warmly. There was much in her work that fully justified the very favorable impression she made.—The Boston Herald.

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Music in Oregon.

PORTLAND, Ore., December 27, 1908.

THE way musical matters are coming to the front in this city is something noteworthy indeed, for the good is rapidly gaining ground—not, of course, to the utter exclusion of the bad and the mediocre, but sufficiently to make one hope that time and patience, hard work and faithful adherence to high ideals will bear their fruit. There is no doubt that to those laboring in this field the advance is not so noticeable as it is to one who only sees the condition from time to time.

Among those in whose power by right of ability it lies to give Portland a thorough musical education and knowledge of what sincere musical work really is, there are some whose work I shall take especial pleasure in discussing.

I attended a rehearsal of "Fair Ellen," by Max Bruch, which is to be presented under the auspices of the Philharmonic Club, and found W. H. Boyer, the energetic leader, at the work for which he is so admirably fitted, i. e., putting this beautiful work into shape. Boyer is an invaluable man to Portland and would be a tremendous acquisition to San Francisco or any city large enough to appreciate his worth. He handles a chorus so skillfully that he gets from it body and intelligence, shading and every point requisite for the keenest enjoyment. With such a man Portland should have an oratorio society 200 strong engaged in good, serious study.

Miss Rose Bloch will sing the soprano solo, which is well fitted to her heavy dramatic soprano.

Mr. Boyer has been urged to spend six weeks in Bozeman, Mon., where he has been guaranteed a large class by President Reed, of the Montana College.

The vocal societies from Grant's Pass, Ashland, Jacksonville and Medford will meet at Medford from December 26 to December 31. Mr. Boyer, who made such an unequivocal success the last time he was in that part of Oregon, has been made director again, and among the numbers to be given will be "Hallelujah Chorus," "The Heavens Are Telling," "Marvelous Works" and the "Vikings' Chorus." Mr. Boyer has a very large class of vocal pupils, which contains some voices from which he expects great results.

This program was given at the Arion Hall by the Philharmonic Society recently:

Violin quartet, andante and rondo.....Pley
Miss Susie Fennell, Miss L. M. Felt, Miss L. Barker,
Miss N. Burr.
Sanctus, tenor solo and chorus.....Gounod
Lauren H. Pease.
String quartet—
Air.....Seb. Bach
Menuetto.....E. O. Spitzner
E. O. Spitzner, first violin; Simon Harris, second violin;
T. J. Geisler, viola; Alex. Wagner, cello.
Finale from second act of Traviata, sextet and chorus.....Verdi
Misses Dearborn, Pehn; Messrs. Waddell, Pierce, Zan,
Cumming.
Quintet, adagio and allegro.....Lachner
E. O. Spitzner, first violin; Simon Harris, second violin;
T. J. Geisler, viola; Alex. Wagner, cello; Miss C. L.
Huggins, piano; Miss Louise Beir, accompanist.

Under the auspices of this same society the trio of artists—Gerome Belmont, Grace Preston and Ida Simmons—will be heard in Portland in two concerts, one to be interspersed with local numbers, which will include a string quartet of Schubert by E. O. Spitzner, first violin; W. Bittle Wells, second violin; T. J. Geisler, viola, and H. F. Bartels, cello. A chorus has been rehearsing "Silent Night, Holy Night," for this same occasion.

The memorial service of the Elks was a noteworthy affair. The orchestra consisted of thirty-two pieces, under direction of W. H. Kinross. Miss Rose Bloch and Lauren Pease were the soloists, and both scored enormous successes. This program was given:

Athalia, March.....Mendelssohn
Grand orchestra.
Opening of memorial exercises by Exalted Ruler
Ralph E. Moody.
Ode.....
Soprano solo, I Know that My Redeemer Liveth.....Handel
Miss Rose Bloch.
By request, Thanatopsis.....Hal de Forest
Prayer by the chaplain.
Male chorus, Welcome, Wanderer, Welcome.....Sankey
Roll call of the absent by the secretary.
Address.....Rev. T. L. Eliot
Tenor solo, Fear Ye Not, O Israel.....Buck
Lauren S. Pease.
Selection, Stabat Mater.....Rossini
Grand orchestra.
Eulogy.....J. M. Long
Male chorus, Farewell.....Main

Duet, Jesus, the Very Thought of Thee.....Brewer
Miss Bloch and Mr. Pease.
Closing ceremonies. Benediction.
Recessional, March of Priests.....Verdi

* * *

Miss Rose Bloch was engaged for December 15 and 16 at The Dalles. That she was successful may be gleaned from the following extracts from The Dalles Chronicle:

A large crowd attended last evening, eager to hear Miss Bloch sing, for Dalles people who have already listened to her in Portland were as anxious to hear her again as were those who have never had the opportunity. She possesses a very attractive personality, and her beauty alone would demand the attention of the audience; but what a voice! No singer in the Vogt has ever so successfully made it vibrate with musical sound. While her program numbers were perhaps more classic and charmed every one, the encores were just as pleasing from the fact that they were simpler and adapted to the tastes of every one in the house. She was ably accompanied by Miss Alma Schmidt.

Miss Bloch is engaged for "The Messiah," to be given in Tacoma to-morrow night, and it is safe to predict that the Tacoma people will enjoy a rare treat. The work will be given under direction of H. J. Cozine.

* * *

Portland has one advantage which the rest of the Coast cannot claim, and that is a genuine and experienced teacher of the Virgil clavier method. Miss Heming, who is at the head of the music department of the St. Helen's Hall, is an expert in this valuable method, having studied for about six years under A. K. Virgil himself. Miss Heming, who has also studied with Moszkowski, is a woman of great ability, which is well known and appreciated in New York, London and Berlin. It is to be hoped that Portland will appreciate her worth.

* * *

The work of the Musical Club goes on steadily. Active members admitted to the club during the past month are Mrs. E. M. Bergen and Mrs. T. T. Davis, as pianists; Mrs. Fletcher Lin and Mrs. F. J. Raley, as singers.

* * *

The second chamber music concert will be given by the Hidden-Coursen Quartet, who will play the "Emperor" quartet of Haydn and Schumann's A major quartet.

At the last meeting of the club the following program was given:

Symphony in D minor.....Sinding
Miss Akin, Miss McKercher.
Parting.....Neidlinger
Miss Morey, Miss Stevens.
The Two Larks.....Leschetizky
Auf dem Wasser zu Singen.....Schubert
(Transcribed for piano by Fr. Liszt.)
Mrs. Sichel.

Orpheus with His Lute.....Edward German
Miss Morey, Miss Stevens, Mrs. Raley.

The musical club is now negotiating for an appearance in this city of Sauer, the great pianist.

* * *

Mrs. Walter Reed has just returned from Seattle, where she went to stage a performance of the "Geisha," in which she played the role of Mollie Seamore. It is reported as having been an unqualified success, due to her clever handling of the stage business, as also to her dramatic ability, the only pity being that there was no opportunity in that role to show the beauty and possibilities of her voice.

The following people took part in the production:

O Mimosa San, chief Geisha.....Miss Marguerite McKinney
Molly Seamore.....Mrs. Walter Reed

Juliette Diamant, a French girl attached to Tea House as interpreter.....Miss Alice True
Nami, Wave of the Sea, an attendant.

Miss Helen Fairfax McNaught

O Kiku San, Chrysanthemum.....Miss Leora Conn
O Hana San, Blossom.....Miss Canfield
O Kinkoto San, Golden Harp.....Miss Haidee Gasch
Komurasaki San, Little Violet.....Mrs. Harry Frederick
Lady Constance Wynn, an English visitor in Japan traveling in her yacht.....Mrs. Maurice McMicken
Miss Marie Worthington.....Miss Mildred Hansard
Miss Ethel Hurst.....Miss Carrie Morgan
Miss Mabel Grant.....Miss Gertrude Clark
(English ladies, guests of Lady Constance.)

Reginald Fairfax.....Harry Frederick
Dick Cunningham.....George Edmunds
George Grimstone.....E. Hamilton Geary
Arthur Brownville.....D. Carl Hoffman
(Officers of H. H. S. The Turtle.)

Tommy Stanley, Midshipman.....Stanley Nevins
Captain Katana, Captain of the Governor's Guard.....Dr. R. B. Gentile
Takemini, Sergeant of the Governor's Guard.....Ernest Harold
Mun Hi, a Chinaman, proprietor of the Tea House.....Sam Woodruff
The Marquis Imari, Chief of Police and Governor of the Province.....Will Inglis
Coolies, Attendants, Mousmis, Guards, &c.

Chorus—Mrs. George Edmunds, Mrs. Warren L. Gazzam, Mrs. J. Y. Terry, Mrs. M. A. Gottstein, Mrs. J. M. Lang, Mrs. MacAnenny, Mrs. Austin Claiborne, Mrs. Edith Faben, Mrs. Chas. J. Riley, Misses Reese, Nellie Reese, Edith Young, Carrie Fratenthal, Farner, Louise Seldon, Williams, Wroe, Becky Schoenfeld, Church, Garrett, DeWolf, Mollie Phillips, Collier, Dr. Peterson, Messrs. Petley, Stimson, Simmers, Logan, Lindahl, D. T. Kellogg, Call Murray, Harry Walthew, J. H. Robinson, Frank Dingley, G. A. Hartenberg, J. C. Harris, James Kellogg, Harry Griffith, Wm. Silliman, L. S. Cragin, R. W. Vinnege, W. L. Collier, A. W. Shafer, W. R. DeWolf, J. R. Weeks, W. P. Hammons.

Under the direction of Mrs. Walter Reed; assistants, Harry Logan Geary, G. I. Sweney; musical director, Harry Sharpe.

* * *

The most elaborate and handsomest studio in Portland is without doubt that of Charles Dierke, whose time is practically filled with a large class that is studying with the seriousness that one might expect of pupils of a master of his capability. Portland is fortunate in having a teacher of the dimensions of this man. Dierke has a number of pupils from the outlying towns, and all show the influence of his own musical nature.

* * *

Wiley B. Allen is talking of adding still greater improvements to his establishment, already the musical centre of the Northwest, by building a concert hall of such dimensions that it will hold a larger audience than any hall in the city, and yet not lose sight of the aesthetic and the comfortable. Allen is a great factor in the music of Portland, as his establishment is one for which all the teachers and musicians enjoy working, as they never lose by it. Upon looking through his stock of sheet music one can hardly believe oneself so far from the novelty centre, for the novelties obtainable here are really remarkable.

* * *

Dorothy Morton and her light opera company are expected here shortly. Dorothy Morton made a great hit out here in the "Fencing Master" a few years ago, and her reappearance is anxiously awaited.

* * *

Henry L. Bettman, a prominent violinist and teacher of San Francisco, is visiting his parents in McMinnville, Ore., where he will remain until after the holiday season.

* * *

Miss Frances P. Jones is taking a well-earned rest in Salem during this week after the strain of the Christmas

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musical services, at which occasion she again demonstrated her skill, not alone as an organist, but as director of the music in the First Congregational Church where most elaborate services were held. The *Oregonian* gave this account of them:

In the evening a large audience was present, overflowing into the gallery, and the service was both joyful and yet deeply impressive, and highly appropriate to the time. The first number—ensemble for violin and organ, "Nazareth," by Mr. and Mrs. Reginald L. Hidden, Miss Jones accompanying on the organ, gave evidence of rare skill in instrumentation. By special request the anthem of the morning, "Peace on Earth," by the quartet, with soprano solo, soprano and alto duet, was repeated, and gave great satisfaction. The baritone solo, "The Birth of Christ," by Mr. Montgomery, was admirably rendered, he being in perfect voice. The selection from Mendelssohn's "Hymn of Praise," "My Song Shall Always Be of Thee," a duet by Miss Bloch and Mr. Pease, was faultlessly rendered. "The Virgin's Lullaby," from "The Coming of the King," was given as a contralto solo by Miss Mabel P. Baker, with rare power of expression. Then followed a violin solo, "Romanza," op. 26, in which Mrs. Hidden gave marked indication of her power over that marvelous instrument. The closing number, "Bethlehem," by the quartet, with solo by Miss Bloch, was rendered in such an effective style as to add new laurels to this efficient choir and reflects much credit on the painstaking and careful direction of the organist, Miss Frances Jones, whose skill in her specialty is a household word in this city.

Midnight mass at the St. Lawrence Church was of exceptional merit. The choir, under the direction of Dom J. Zan, gave "Adeste Fideles," "Kyrie" and "Credo" of Marz; the "Gloria," "Sanctus," "Benedictus" and "Agnus Dei" of Gounod. The "Noel," also "Et Incarnatus," of Marz, were beautifully given by Miss Margaret Cain. J. Frank Barrett's tenor solos in the "Credo" and "Sanctus" were sung with fine effect. Miss Mattie Kelly, organist, did highly creditable work, as did also the string quintet, composed of Messrs. Thielhorn, Pickering, Goldsmith and Bartells. The personnel of the choir was as follows:

Sopranos—Misses Cain, Brennan, Hewitt, Howell, Harvis, Heitkemper and Mrs. Carrol.

Altos—Misses Springmeyer, Burke and Meyer, Mesdames Matz and Lang.

Tenors—Messrs. Barrett, Montag, Ridder, Pierce and Peebles.

Bassos—Dr. Walker, Messrs. Murphy, Barff, Cain, Heitkemper, Walker and Hulme.

Dom Zan, who is one of the finest baritones on the Coast, sang a solo with magnificent effect.

The services at the Grace M. E. Church were attractive, both morning and evening. The chorus choir of twenty voices, under the direction of Mrs. Max M. Shillock, did excellent work. The features of the musical program in the morning were the contralto solo, "The Star of Bethlehem" (Schnecker), by Mrs. Shillock, and the anthem, "Unto You a Saviour Is Born," by the choir. Miss Mabel Aiken's work on the organ was deserving of praise. In the evening a soprano solo was sung by Mrs. Beveridge, a baritone solo by Mr. Carson, a duet by Mrs. Shillock and Mr. Drake, in addition to the anthems by the chorus choir.

Mozart's Twelfth Mass was given at St. Mary's Cathedral, under the direction of E. C. Masten. Mrs. James Owens, well known here as Rachel Manciet, sang Adams' "Noel." Mrs. E. C. Masten sang "Adeste Fideles."

Mrs. A. C. Sheldon, who was to have sung the soprano solo parts, was ill, and they were assumed by Mrs. Masten and Miss Hetta Rivers. The contralto solos were sung by Misses Mary O'Dea and Marion Bauer. Edward Drake sang the tenor solos, and James Owens the bass.

The organ was in control of Mrs. Agatha Kelley, assisted by an orchestra. The entire mass, including the fugue, which is usually omitted owing to its difficulty, was given. The number not given was the "Benedictus," as also a "Salve Sacerdos," which had been written by E. C. Masten. The cause of this omission was due to the very recent death of Archbishop Gross. The choir was com-

posed of the following: Mrs. Masten, Mrs. Owens, Mrs. Rivers, Mrs. Closset, Mrs. Donovan, Mrs. Jewett, E. Keegan, M. Keegan, S. Welsh, M. Maher, Mary O'Day, Marian Baker; Messrs. O'Brien, Gratton, Watson, Cass, White, Edward Drake, Petzlar, Granelli, James Owens, A. Cronin, E. R. Hatch, W. Coffee, J. Coffee, Smith and E. J. Altstock.

At the First Presbyterian, Edgar E. Coursen played with great skill, taste, musical and technical ability the Mendelssohn organ sonata, which of course eclipsed everything else on the well-given program, which consisted entirely of music by American composers. Mrs. Amadee Smith was the contralto soloist.

EMILIE FRANCES BAUER.

Arthur Reginald Little.

Arthur Reginald Little, the pianist and composer, was heard with delight at the Lotos Club recently. This gentleman is fast becoming known as one of the leading American composers and pianists. One of his concertos for piano will shortly be played by Rosenthal. Heinrich Meyn sang one of his songs with great success recently.

Positions Secured.

Singers wishing to secure spring positions in the various churches should bear in mind that we are now on the eve of the general yearly changes. During January and February a great many of the committees are changed, and, as is the rule in most instances, new choirs are immediately arranged for by the new committees. Singers wishing first-class engagements, who are intending to book with agencies, should do so at once with the Townsend H. Fellows agency, which deals only with the better class of churches and the better class of singers, so as to be prepared to sing for the best positions which will be heard of in January and February. This agency has already placed a number of singers in permanent positions this season. It is one of the few legitimate agencies of the country, is licensed and is doing business according to the laws of the State of New York. Singers enrolling their names on the books of this agency can depend upon the management's making every effort in their behalf.

Below are given a few of the letters, or extracts from them, received from singers who have secured engagements through the efforts of the agency so far this season:

I wish to thank you for the prompt notification of the vacancy at the First Baptist Church of Brooklyn, which position I have accepted as bass soloist.—Herman Springer, 323 Union street.

I wish to thank you for securing for me the position of organist at the Church of the Messiah, Thirty-fourth street. Your agency is O. K.—J. F. Runyon, Morristown, N. J.

Many thanks for the fine position you got me at the Unitarian church on Park avenue. It is a very fine church, and I enjoy singing there very much. Judging by my own experience with you, those who get under your management have not to wait very long before good positions are offered to them.—Paul Dufault, 154 East Seventy-eighth street, New York.

Allow me to thank you for securing me the position. I was quite surprised upon receiving your card that you should have found me a position in so short a time.—P. F. Motley, 70 West Ninety-fifth street, New York.

I desire to show my sense of appreciation for the helpful service rendered me by your agency, in placing me in the quartet of the First Baptist Church, New York city.—Stuart Glenn Meek, 72 West Forty-sixth street, New York.

If I were one bit clever I should write you one of the nicest and most appreciative letters you ever received, thanking you for the splendid position you have found for me in Dr. Collyer's Church, but I cannot write well, so instead I am going to ask you to register me for one year in your Concert Bureau.—Bertha Cushing, contralto, Malden, Mass. (Hotel Griffon, New York).

I wish to communicate to you my appreciation of the valuable help of your choir agency, through the aid of which I obtained my present choir position. I believe it would be to the advantage of any unemployed competent church soloist to register with your agency.—William R. Squires, 26 Broadway, New York.

I take great pleasure in thanking you for the church position obtained by me through your agency. I am very pleasantly situated and appreciate your efforts in my behalf.—Georgia Rogers Irving, 220 Eleventh street, Brooklyn.

Emil Sauer.

THE distinguished pianist, Emil Sauer, who is to make his first appearance in America next Tuesday evening, January 10, at the Metropolitan Opera House, is on the Majestic, due here to-day.

Two very important comments from Vienna authorities who recently heard him play are herewith reproduced, translated from the original German:

(Neues Wiener Tageblatt, Monday, November 28, 1898.)

"Emil Sauer a few days ago was hailed with acclaim. It was the occasion of his farewell concert. Can anything be said of Sauer that has not been said before? His oft noticed brilliant gifts shone out again in brightest light; the hurricane-like applause which always greets him was not wanting at this time. The only thing that might possibly be criticised was his program. A sonata by Scarlatti, transposed by Tausig for concert performance, which Mr. Sauer designated a MS., may remain unpublished forever.

"The concert paraphrase of the 'Tannhäuser' Overture, by Liszt, is an old display piece by Sauer that requires endurance, of which not only he is possessed, but the beautiful 'Bosendorfer' grand as well, of whose perfect action the 'two handed' 'Tannhäuser' overture, under Sauer's fingers of steel, gave the surest proof.

Pieces by Schubert, Schumann and Chopin, a charming concert etude by Poldini and other of his own morceaux Sauer played, like the paraphrased overture, with such mastery that one does not care to find fault."

(Neue Freie Presse, Vienna, Monday, December 5, 1898.)

"On Saturday Emil Sauer, for whose first concert Bösendorfer Hall proved too small, gave in the large Music Society Hall, which was packed to overflowing, a 'Farewell Concert,' the sentimental term which originated in the sociable bygone times. Sauer's way of leave taking is well known, creating excitement and leaving excitement behind. At the close of the prolific program, from among which several Chopin numbers predominated above everything, through an unheard of fine execution, he played, as in his first soirée, the Liszt transposition of the 'Tannhäuser' Overture. For a farewell portraying, just the right clash of the elements. When the number was ended there arose a storm of applause such as has not been heard since the days of Paganini and young Liszt. As to who is the greatest piano player of our time opinions differ. Perhaps Professor Epstein is right when he asserts that Sauer is the greatest modern virtuoso. But Sauer is certainly the most exciting. It is he who from the foundation up understands how to enthuse the public. He has, with his revolutionary ideas, it in his power, as to piano playing and to spur on the wild instincts of the masses. * * * Such can only be accomplished by an unusually gifted, congenial person."

A Viardot-Garcia Greeting.

Madame von Klenner received as a Christmas greeting from her teacher, Madame Viardot-Garcia, a large number of Madame Viardot's song compositions. Later in the season it is the intention of Madame von Klenner to give a musicale, the entire program to consist of the compositions of her illustrious teacher, whom she represents so ably in America. The Von Klenner school is in a most prosperous condition. Pupils from all parts of the country are enrolled in the vocal and language departments, and the solfeggio classes, under charge of George S. Kittredge, are doing excellent work.

The monthly recital gives ample opportunity for the public to observe the progress of the different pupils. The recital which was postponed from December 23 on account of the illness of several pupils will be given next week. Invitations are much sought after, as in these musicales the Garcia method finds most comprehensive illustration.



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ORATORIO SOCIETY.

THE first concert of a series to be given this season by the Oratorio Society, under the able direction of Angelo Reed, took place at the Central Presbyterian Church, December 20. About two months ago Mr. Reed started this organization and the singers proved by their accurate attack of difficult passages and good ensemble that Mr. Reed is an excellent instructor.

The first was a miscellaneous program, among which was given a composition by Mr. Reed, cantata brevis, "A Song of the Nativity," for ladies' quartet and tenor solo, mixed quartet and semi-chorus, and an intermezzo, ladies quartet and tenor recitative. Both words and music fitted so beautifully that we consider it a real gem and predict it will become very popular for Christmas. The soloists were Miss Julia Agnes O'Connor, Mrs. E. S. Ralph, sopranos; Miss Oldroyth Bond, mezzo-soprano; Miss M. O'Connor, alto; Miss Myrtle King, alto; Geo. Webb, Ad. Albright, tenors; Geo. Sinfeld, baritone; W. T. Parsons, J. Norcott, N. Biesenthal and E. Chamberlin, basses. Gustavus Hall's strong voice added much to the chorus. U. S. Thomas' organ accompaniments were a delight.

Part second on the program was a Christmas cantata, "The Coming of the King," by Dudley Buck.

After longer training of these singers we are looking forward to the time when they will be able to give us an oratorio in first-class style and every effort should be made to insure them a large audience.

The first subscription afternoon of the Mendelssohn Club was held at the residence of Mrs. Wright, on Elmwood avenue.

Miss Harriet Welch, soprano; Miss Alice Whelpton, pianist; Otto Malmo, violinist, and R. Fricke, cellist. Miss Welch's solos, "The Princess" and "Swan Song," by Grieg, and a "May Morning," by Denza, pleased the audience. Mr. Fricke's cello selections, "Andacht" and "Dance of the Gnomes," were rendered superbly, the "Andacht" particularly so. Miss Whelpton's three solos for piano, by Bach, Schumann and Edward Schütt, were finely executed. The brilliancy of her technic and her general musical ability are the reward of close application and musicianly temperament. She was a pupil of F. W. Riesberg some years ago. Later she studied under Scharwenka and Leschetizky.

The second musicale will be given at the home of Mrs. Henry C. French, 1125 Delaware avenue. The afternoon musicales are followed by the same program, repeated at the Catholic Institute, in the evening.

The concert of the Cornell University Glee, Banjo and Mandolin clubs was held at the Twentieth Century Club December 26. Growing palms, Cornell banners and flags decorated the stage. Inadvertently the eye wandered from the attractive looking group on the stage to the ladies' bright gowns and ermine capes in the audience. The music was of a light order, up to date and given with spirit. After the concert the performers were entertained at the Saturn and Buffalo University clubs.

EDWIN H. GOWEN.

Among those who are doing much to advance the cause of music is Mr. Gowen, who is of New England birth, a native of Sago, Me. From early childhood his inclinations and natural abilities pointed to a musical career. As a boy singer he attracted much attention, being gifted with a beautiful soprano voice, which developed into a baritone.

Mr. Gowen's earlier instruction was under Herman Kotzschmar, of Portland, Me.; John Orth, Stephen Emery and Eugene Thayer, of Boston, Mass. For the purpose of increasing his general knowledge of music two years were spent abroad in study at the Kullak Conservatory of Music in Berlin, and at the Guildhall School of Music in London.

On his return from Europe, in 1890, Mr. Gowen took up his residence in Buffalo. His pupils enjoy the advantage of "studio musicales," at which those of about the same age, and who perform music of the same grade of difficulty, participate. As an organist and choir director Mr. Gowen is well and favorably known. For several years he has had charge of the music at the Plymouth M. E. Church. His musical activities extend to public school music, in the supervision of which he is occupied two days each week at North Tonawanda, and in which he is eminently successful.

Mr. Gowen has done some literary work, which includes illustrated lectures upon musical topics and articles for musical journals. In 1897 he won a gold medal prize in Boston for the best written thesis upon the subject "The Educational Value of Music, and How to Realize It." In the line of musical composition he is also proficient, having set to music many songs, hymns and anthems, and written several piano compositions. A man of refinement, of amiable disposition, wide awake and enterprising, Mr. Gowen has found a happy environment in the beautiful "Bison City."

Recently I had a call at this office from Miss Flora Huie. I repeat her conversation in order to illustrate how ambitious a conscientious teacher is to inform her pupils. She has formed a club called the Apollo and gives monthly recitals at her studio. A portion of her pupils perform each month. On December 16 they met for the first time, when she gave a talk upon the instruments which preceded the piano, and the origin of our present instrument, with illustrations. She played: (1) Toccata, by Merulo, 1521-1614; (2) "The Carman's Whistle," by Byrd, 1538-1628 (No. 58 in Queen Elizabeth's virginal book); (3) twentieth lesson from "Parthenia," by Orlando Gibbons (first music ever published for the virginal), London, 1655; also pieces by Purcell, 1658-1695; Frescobaldi, 1616; Sully, 1670; Couperin, 1668-1733; Scarlatti, 1710. The following pupils took part: Misses Marian H. Betts, Philina Aldrich, Alice Henderson, Vera Fisher, Laura Steul, Mildred Dye, Minnie Uhr, Kittie Mann, Susie Mann, Grace E. De Groat, Jennie E. Morgan, Isabella Cabana. Miss G. J. Monk and Mrs. Thomson, vocalists, assisted.

Christmas was observed in all of the churches with the usual brilliant selections of appropriate music. All the papers published the music for the day, and among so much that was fine it was hard to choose where to go, if music-worship was the object. Some jealousies exist among choirs, but I have heard of only one instance where the minister objects to the music of his church being published, for well he knows that it is the music instead of the sermon that draws the stranger within his gates.

The First Presbyterian Church gave a beautiful program. William S. Waith, organist; Miss Kate Tyrrel, soprano; Mrs. Clara Barnes-Holmes, contralto, and the Messrs. Williamson, Sweet and Riester form the quintet.

Excellent work was also done by the Church of the Messiah, Mrs. Frank Davidson, organist and director; Mrs. H. Chase, soprano; Miss Winifred Carmen, alto; Dr. L. S. Lodge, tenor; W. W. Griswold, bass.

At the Richmond Avenue M. E. Church we find in the musical program for Christmas an excellent selection, "Waken, Christian Children," composed by the organist and director, J. de Zielinski. The music given at that church on Christmas Day was considered to be of a very high order.

The choir is composed of the following quartet: Miss O'Connor, Miss Sherbourne, Gustave Miller, William Robertson and a chorus of sixteen voices.

The Buffalo season of grand opera by the Ellis Opera Company, under the direction of Charles A. Ellis, bids fair to be a brilliant success. The scarcity of first-class music in Buffalo this winter has set society in a flutter of expectation to enjoy this one great musical event of the season. Modistes are very busy making bright gowns to decorate the fair ones, and as the financial success of the opera unquestionably depends upon society and the musical enthusiasts are not lagging in their endeavors to promote the opera in every way possible, we predict that the two forces combined will make the outcome of the opera an assured success.

The Scribblers have receded, for the present at least, from their intention to give a series of orchestra concerts in this city this winter. This will appear from the following official announcement which has been sent to all of the newspapers of the city:

"At a meeting of the music committee of the Scribblers, held Thursday, the 15th inst., all the members being present, the following resolution was unanimously adopted: 'That as Mr. Lund has committed himself publicly to the giving of six orchestra concerts after Christmas, the Scribblers hold in abeyance their proposition to further a similar project. The object of the Scribblers thus being accomplished, namely, the employment of the professional musicians of Buffalo, and Mr. Lund being aware of this



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fact, it is believed that he will keep faith with the expressed intention of the club."

Adam Albright has formed a male chorus for the study of the best works arranged for male voices. The social side of the club will be made as attractive as possible; one evening each month will be set apart as ladies' night. Mr. Albright will be the director.

ROCHESTER, N. Y.

The statement was made in this department that "Mrs. Louis E. Fuller is first vice-president for Monroe County of the New York State M. T. A.," and this needs qualifying, in so far as Mrs. Fuller was last year the first Monroe County vice-president. President de Zielinski has not as yet made the appointment of first vice-president for this year.

Mrs. Katherine Hanford, recently returned from the West, reports great success at her concerts. One concert was held at the Auditorium, Chicago. The Jackson, Mich., papers, where she also sang, stated that: "Mrs. Katherine Hanford, of Rochester, N. Y., a contralto of considerable note, gave a recital before the St. Ambrose Society. She has a fine voice. Her program, which was a well selected one, was enthusiastically received. She will be the soloist at the next Saengerbund concert at Buffalo."

At Christ Church, Rochester, the usual brilliant festival service was given on Christmas Day by the vested choir of forty boys and men under the direction of James E. Bagley, the organist and choirmaster. At the morning service Tours' beautiful communion service in C was sung for the first time in Rochester. The introit was taken from Saint-Saëns' oratorio "Noël," and the offertory was Gounod's splendid anthem, "O, Sing to God!"

At the customary midnight celebration on Christmas Eve the music was furnished by the men of the choir, Blair's fine service in G being used. This service is always attended by a large congregation, and the music, being exclusively men's voices, makes a novel and interesting variation of the usual order of the service. Blair's setting of the communion service is founded on the Gregorian and is exceedingly effective. At the offertory Gounod's ever-popular "Nazareth" was sung by the tenors and basses, alternating strains of each verse, with the full chorus on the refrain. This melody, with its brilliant organ accompaniment, when sung by a chorus of men's voices makes a splendid Christmas anthem, and has become one of the features of the Christmas music at Christ Church.

The new Baker Theatre opened December 26 with a performance of "The Highwayman."

MRS. KATHERINE RIESBERG.

Inez Grenelli Engagements.

Inez Grenelli has received a number of engagements at private houses in New York during the holiday season. She conducted the Christmas carols, to her own accompaniment, most effectively. Miss Grenelli recently conducted carols and also sang the solos from "The Messiah" before a large number of distinguished people at the home of Mrs. Junius Morgan, of Princeton, N. J. She has not only a beautiful voice, but is a capable musician.

Enrico Duzens Pupils.

Enrico Duzensi, the well-known opera singer and vocal teacher, is very successful with his pupils. Many of them have become professional singers in a very short time under his renowned training, as the following names will testify:

Frank Rauh, tenor soloist at the Mary P. E. Church; Miss Paula Woebling, as contre-alto soloist at All Souls' Church; Mrs. Cara Kilian Weil, at the Temple Rodef Scholem, as soprano soloist; Miss Mary Cryder, at the St. Bartholomew's Church, as soprano; Horace W. Wright is a very successful concert and oratorian singer; R. Stengel is lyric tenor at the Opera House in Wiesbaden; and many others.

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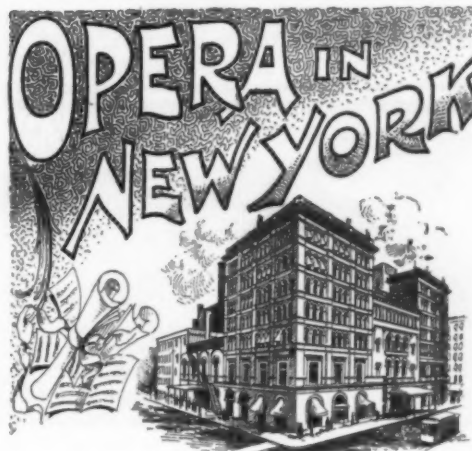
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HERE is the operatic roster for the past week:
WEDNESDAY—DIE WALKÜRE.

Siegmond M. Van Dyk
Hunding Lempriere Pringle
Wotan Herr Anton Van Rooy
Sieglinde Mme. Emma Eames
Fricka Madame Meisslinger
Brunnhilde Mme. Lilli Lehman

Conductor, Herr Schalk.

FRIDAY—TRISTAN UND ISOLDE.

Tristan M. Jean de Reszké
Kursenal David Bispham
Melot Lempriere Pringle
Shepherd Herr Meffert
Ein Steuermann M. Meux
Marke M. Ed. de Reszké
Brangene Madame Meisslinger
Isolde Madame Nordica

Conductor, Herr Schalk.

Saturday matinee, "Lohengrin," with Van Dyk, Frances Saville—Eames being ill—Meisslinger—Schumann—Heink being indisposed—and others. Saturday evening Marcella Sembrich in "La Traviata." At the Sunday concert Lilli Lehmann, Plançon and Campanari sang. Schalk conducted. Monday evening "Don Giovanni" was sung for the first time this season by Victor Maurel, Lilli Lehmann, Sembrich, Nordica, Ed. de Reszké, Salignac, Carbone and De Vries. Mancinelli conducted. To-night "Romeo et Juliette," with Suzanne Adams and Jean de Reszké; Friday, "Le Nozze Di Figaro," and at the matinee "Tristan and Isolde," with Jean and Edouard de Reszké, Schumann—Heink and Lehmann. Saturday evening, "La Favorita," with Mantelli, Salignac and Plançon.

Manuscript Society of New York.

The Manuscript Society of New York will have a private meeting on Wednesday, January 4, 1899, at the rooms of the Transportation Club, Manhattan Hotel, Forty-second street and Madison avenue. Mrs. Stella Hadden-Alexander will play selections by Mrs. H. H. A. Beach, Margaret Lang and Mrs. Jessie L. Gaynor; also one by Henry Holden Huss.

Mrs. Alexander recently played a program at the Ethical Culture School, 109 West Fifty-fourth street, with conspicuous success, in which works by the following figured: Schubert-Liszt, MacDowell, Liadow, Grieg, Schumann, Brockway, Chopin, Liszt, Rubinstein and Moszkowski.

Third Paur Symphony Concert.

THE third Paur Symphony rehearsal will take place Friday afternoon, January 6, at 2:15 o'clock. The third Symphony concert will take place Saturday evening, January 7, at 8:15 o'clock. The soloist will be William H. Sherwood. This will be the program:

Symphony No. 6, in F major, Pastoral, op. 68.....Beethoven
Concerto for piano.....Schumann
Suite Orientale, op. 20 (first time).....Iwanoff
Alta Marcia, Andantino quasi. Allegretto (A major).
Sur le Bosphore. Moderato (D minor).
Danse Orientale. Allegretto moderato.
Reverie. Andante tranquillo (D minor).
Au Harem. Vivace.
Overture, The Roman Carnival, in A major, op. 9.....Berlioz

Clef Club.

THE forty-fourth meeting of this club last Tuesday evening was out of the ordinary in that there were several guests present, notably those delegates to the M. T. N. A. conference then in town and including President Gantvoort, of Cincinnati, and Messrs. Elsenheimer and Sterling, of the same city. Other out of town guests were David M. Kelsey, of Saratoga, N. Y.; Theo. Presser, of Philadelphia, Pa., and Arthur Manchester, of Camden, N. J.

Besides these there were such well-known music folk as Fred A. Fowler, the president of the club; Frank Herbert Tubbs, secretary; Walter J. Bausmann, John Tagg, Wm. Edward Mulligan, H. W. Greene, F. W. Riesberg, Louis Arthur Russell, C. B. Chilton, of the Æolian Company; Marling, of Scribner's, and others, some forty in all.

N. H. Allen, recently called the "Bishop of Hartford," spoke most interestingly on "Growth of Music in New England from the Barren Days of the Puritans," a subject which later brought forth some appropriate remarks, with illustrations, by H. W. Greene, and some amusing and pointed thoughts from Tagg, the irrepressible, whose "Scotch burr" and dry humor are always interesting.

Edmund J. Myer read a paper on "Science and the Vocal Art," in which he clubbed the "local effort school" with a club at least 100 feet long, and every whack of which was apparently heartily indorsed by his hearers. These were, however, full of soup, Chianti and other good things, and so ready to agree with everything that was said. Someone quoted the society which sang "Oh, Bow-wow-wow before the Lord," whereupon bright Brother Fowler wittily exclaimed, "Ah! doggerel!"

Dr. N. J. Elsenheimer also addressed the club, as did most everybody else whose name is above. There was certainly much flow of spirits, both mental and liquid, and good fellowship reigned supreme. Those who know pronounced it the most successful dinner talk of the club yet held.

Kronold-Thiers Recitals.

The second Kronold-Thiers recital took place in Wissner Hall, Fulton street, December 19, and was a great success. The Brooklyn Eagle says of Mr. Thiers: "His voice was in good condition and he sang in a clear, sweet manner that won for him applause." And of Mr. Kronold: "Mr. Kronold introduced himself with the 'Rhapsodie Hongroise,' by Popper, which he played with such beautiful effect that during its rendering there was a perfect stillness throughout the large hall, and the faintest tones from the cello could be heard in every part of the room."

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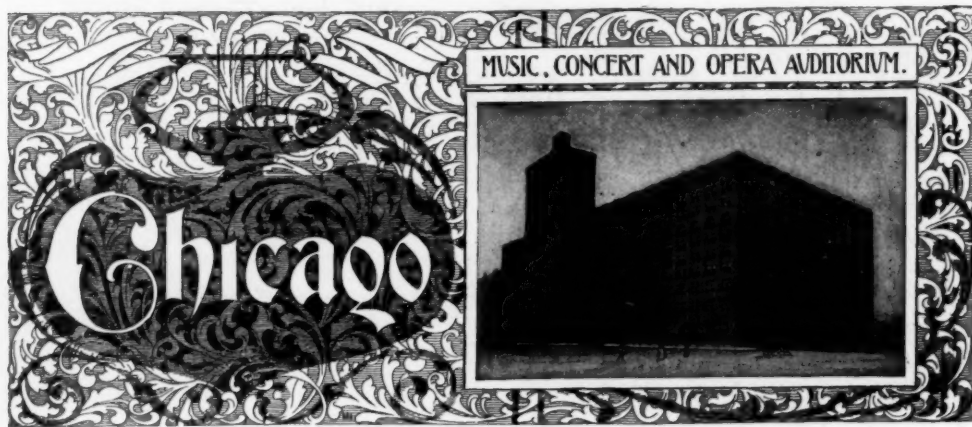
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SOME CHICAGO NOTES.

A TALENTED young pianist pupil of Frederic Grant Gleason made a very pleasing debut at a Lyon & Healy Aeolian concert this afternoon. Miss Fay Hill is only about eighteen years old, and played with quite musicianly skill a somewhat thankless concerto of Dupont's.

The work does not show the technical difficulties which really beset it, but Miss Hill succeeded in making it interesting. She has clear, clean technic, considerable intelligence and exhibited much thoughtful study, all of which is expected from a pupil of Mr. Gleason. Several prominent artists were present at the concert and spoke in praise of Miss Hill's performance, which bodes well for her future achievement. The "Praise Song" of Gleason's, cut for the Aeolian, and Beethoven's violin concerto, played by Adolph Rosenbecker, completed the program.

A charming new song I heard recently was "Bring Her Again to Me," by Frank Seymour Hastings, and sung by Mrs. Katharine Fisk. It would be a capital encore number, and will no doubt become popular when Katharine Fisk sings it publicly.

Apropos of this singer, she lectures and illustrates her lecture at Alton, Monticello, St. Louis and other Western cities before the end of January.

W. H. Sherwood's second recital takes place next Thursday when he plays the following program:

Organ Fantasia and Fugue in G minor, arranged for piano by Liszt.....Bach
Sonate, Les Adieux, in E flat, op. 81.....Beethoven
Rhapsodie in G minor, op. 79, No. 2.....Brahms
Novelette in D major, op. 21, No. 5.....Schumann
Sonate in B flat minor, op. 35, by request.....Chopin
Ellenspiel (Play of the Elves), op. 7.....Carl Heymann
A Study in Rhythm, op. 52, No. 4.....Saint-Saens
Etude Appassionata in C sharp minor.....Edward Wolf
Waltz in E major, op. 34, No. 1.....Moszkowski
Tarantella (Venezia e Napoli).....Liszt

For dainty melodies allied to some of the prettiest words one need go no further than the songs by that talented song writer, Carrie Jacobs Bond. She is an artist by nature; all her work is refined and full of that true sentiment which is occasionally found in a woman of finer fibre. The ideas and thoughts expressed in many of her dainty songs are beautiful and well worked out.

Mrs. Bond's songs are what might be termed little ballads; genuine feeling and musical temperament distinguish them, and she sings them with just the charm required; and they have worth, too, as I find them in studios where songs are well taught. Frederic Root, Nellie Bangs Skelton, Frederic Carberry, Mrs. Ada Sheffield and Miss Fannie Root all have used Mrs. Bond's ballads.

A tour has been arranged through Iowa for Carrie Jacobs Bond, who will give entire recitals. Among the

many taking songs which she has written some of the prettiest are "When My Ships Come Home," "The Bird Song," "Auf Wiedersehen," "Alone," and the waltz song, "Now 'Tis Springtime." Mrs. Bond's entertainments have won many praises. The *Times-Herald* says her performance can be characterized as full of flowing melodies and serious thought, while the *Tribune* has said: "Mrs. Bond's talent as composer, performer or vocalist would secure for her an enviable reputation in the world of music, but her excellence in each branch is phenomenal."

The Lewis Institute Choral Society gave an excellent performance on St. John's Eve, December 15. It was under the direction of D. A. Clippinger, who engaged Mrs. George H. Gould, Miss Laura Johnstone, Holmes Cowper and Sidney Biden.

D. A. Clippinger has recently been appointed musical director at Dr. Henson's church, which, by the way, is an appointment upon which the church can be congratulated. As a director of choral music D. A. Clippinger has obtained an enviable reputation, his work upon all occasions having been of a high standard. Some of the best work heard in the West is done by the Lewis Institute Choral Society, which Mr. Clippinger has directed for some years.

A SUCCESSFUL SOPRANO.

Mrs. Genevieve Clark Wilson knows no holiday and has continued her busy career during the usually dull weeks. The following are recent engagements: December 13, Akron, Ohio, in "The Messiah"; December 19, "The Messiah," with Apollo Club, Chicago; December 21, "The Messiah," with Apollo Club, Chicago; December 27, St. Louis Philharmonic; December 30, Pittsburg Mozart Club.

A few press notices received by this very favorite singer are here given:

In the soprano numbers Mrs. Genevieve Clark Wilson was in perfect voice and gave a seemingly faultless rendition. If comparisons are to be made, it must be in favor of her splendid achievement in the air "I Know that My Redeemer Liveth."—Chicago Journal.

The club is to be congratulated on the engagement of Mrs. Genevieve Clark Wilson. Rarely have the beautiful solos been interpreted with such intelligence and with so true and lovely a voice. From her first note in the exquisite recitatives following the Pastoral Symphony Mrs. Wilson acquitted herself with honor and impressed the audience more and more with the dignity and beauty of Handel's immortal composition.—Chicago Tribune.

Of the soloists terms of praise are demanded by simple justice. Mrs. Genevieve Clark Wilson has been heard before in this oratorio, but she never sang better than last night, and the enthusiastic approval she elicited was her due.—Chicago Evening Post.

"The Stars and the Stripes Forever"! So writes Maud Powell, the violinist, who is at present making a concert tournee in England. As faithful to her teacher as to her country, she never forgets to send an account of her tri-

umphs to William Lewis, the Chicago violinist, with whom Miss Powell studied from the time she commenced to play the violin, until she went abroad, where she was at once received into the Leipzig Conservatory.

The London papers speak well of Miss Powell. Some of the criticisms follow:

A young American violinist, Miss Maud Powell, made a remarkably successful first appearance in England yesterday afternoon in the small Queen's Hall, when she revealed true artistic qualities in Rust's D minor Sonata and in three movements from Bach's Sonata in E major. She has beautiful tone and perfect command of technical resources, her playing of Bazzini's "Ronde des Lutins" and of Wieniawski's "Faust Fantaisie" being extremely brilliant and her execution faultless. Ernest Sharpe sang, and Mr. Bird accompanied.—The Times, London.

America has sent us many distinguished vocalists, but very few instrumentalists of really commanding talent. Among the latter must certainly be classed Miss Maud Powell, a young violinist, who, in an unpretentious way, appeared at the Queen's (small) Hall yesterday afternoon. She produces an exceptionally rich, full, and even tone, and her method is firm and broad, but at the same time highly sympathetic. Ample opportunity for manifesting these qualities was afforded in a selection from both old and modern composers for the instrument.

Miss Powell made a very favorable impression at the outset by a neat rendering of Rust's Sonata in D minor, the quaint Giga being played with special crispness and finish. Later, in a group of six miscellaneous pieces, the good opinion of her abilities already formed was considerably augmented. Her performance of the Prelude, Loure and Gavotte-Rondo from Bach's E major Sonata, of which Dr. Joachim has so long been fond, was not only spirited, but instinct with true classical feeling. A larghetto by Nardini and the "Farfalla" of M. Sauret were also excellently given, while a complete mastery of a more showy style was evinced in Bazzini's "La Ronde des Lutins." Miss Maud Powell is unquestionably an accomplished artist, and as such is an exceedingly welcome visitor.—The Chronicle, London.

Bernhard Listemann, the violinist, has returned from a very successful concert tour with his string quartet. Miss Eva Emmet Wycoff has been appointed soprano soloist at the Forty-first Presbyterian Church. Miss Ella Dahl gave a concert December 20, when she played a short, but interesting program. Several artists tell me that Miss Dahl's performance was surprisingly good, and that in parts of the program she showed extraordinary ability. The young pianist appears too rarely on local programs. She is an interesting and clever player, and a long way above the average young artist.

FREDERICK CARBERRY IN MILWAUKEE.

The Chicago tenor, Frederick Carberry, has been singing, to the evident appreciation of his audiences, at Milwaukee, St. Louis and other large cities recently. His performance at Milwaukee was spoken of in the following terms:

Last evening the Arion Club and Cecilia Choir gave the best performance of "The Messiah" heard here for several years.

Mr. Carberry should be congratulated, for he sang with exceedingly good taste, with vim and dramatic force, and won a well deserved encore for his fine rendition of "Thou Shalt Break Them."—Milwaukee Sentinel, December 21, 1898.

Mr. Carberry has a well-trained tenor voice, and last night confirmed the good impression that he made when he sang with the Milwaukee A Capella Choir.—Milwaukee Evening Wisconsin, December 21, 1898.

Mr. Carberry, the Chicago tenor, has a voice that by proper cultivation may grow into something remarkable. He is young and has already learned much of style and interpretation, his rendering of "Thou Shalt Break Them" had to be repeated and his other arias received due recognition.—Milwaukee Journal, December 21, 1898.

Mrs. George Benedict Carpenter announces the following engagements recently made for artists under her management:

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Dreier, Glenn Hall, Frank King Clark and Allen Spencer, Kenwood Club, Chicago, January 20, "In a Persian Garden."

Mrs. Genevieve Clark-Wilson, "Messiah," Chicago, Apollo Club, December 21; Philharmonic Society, St. Louis, December 27.

Mrs. Christine Nielson-Dreier, Chicago, January 26, entertainment for Passavant Memorial Hospital.

Frank King Clark, Evanston, private engagement, December 23; "St. Paul," Union City, Mich., February 7.

Miss Marian Carpenter, Chicago, Union League Club, January 5.

Mme. Clara Murray, Chicago, private musicale, December 28.

Glenn Hall, "Messiah," Duluth, Star Lecture Course, December 30; Chicago, private engagement, December 21.

Whitney Mockridge, Chicago, private recital, January 13.

Mrs. Carpenter has also made engagements for Hopkinson Smith—February 16, Arche Club, Chicago; John Kendrick Bangs, Union League Club, Chicago, December 15; Mrs. Katherine Bloodgood, Union League Club, Chicago, February 2.

A Norwalk paper has a notice of Mrs. Rita Lorton Schmidt, the charming young soprano who collaborated with Mrs. Katharine Fisk at so many concerts last year. She sang last week in Norwalk, Conn., and obtained a great reception. The *Nexus* says:

An ovation was tendered to Mrs. Rita Lorton Schmidt. Her renditions in both English and German were of a high order, and were given in a wonderfully clear and sweet soprano voice, while the expression given to the music as well as her charming grace of manner made her a favorite at once. She cheerfully responded to several encores. Mrs. Schmidt has only just returned from a four years' tour abroad, where she won many honors.

Mrs. Fannie Hiatt-Dutton, of whom frequent mention has been made in these columns, was given a very enthusiastic reception after her performance with the Kansas City Orchestra, and also after the piano recital which was later arranged.

The following from the Kansas City *Star* and Kansas City *Journal* show the merit of Mrs. Dutton's performance:

The MacDowell concerto for piano, which Mrs. Dutton used for her introduction to Kansas City, was a happy selection. It is complex without injury to clarity and teems with cleverly written things. Being by a composer who himself is an accomplished pianist, it fits the instrument for which it was intended and is devoid of the straining peculiar to some concertos. The maestoso movement has a fine sweep, and the andante wonderful depth in idea and treatment, while the presto fairly scintillates in beauty. Mrs. Dutton played the work, which was new here, with an easy grasp and in a sympathetic manner. Her technique is admirable and her sense of appreciation keen. Perhaps the climaxes might have been more marked dynamically, yet suggestion oftentimes is equally as strong as reality. Certainly in piano playing it nullifies the possibility of offense by noise and physical gymnastics. Mrs. Dutton gives a recital in Lyceum Hall Wednesday evening.—Kansas City *Star*.

Mrs. Fannie Hiatt-Dutton's recital at Lyceum Hall last night gave that interesting young pianist a better opportunity than was afforded her in her single number with the Symphony Orchestra last week. The numbers were carefully and intelligently selected, and made one of the most attractive recital programs offered on the local concert stage in some time. They included Bach's French suite, with its varied sentiment and coloring; four pretty written trifles by MacDowell, Beethoven's "Appassionata" sonata, a Chopin group, and other kindred numbers, the whole being somewhat lighter than the usual piano program without making any concessions to the commonplace, but, on the contrary, being distinctly fine in character. Mrs. Dutton has demonstrated to the Kansas City public that she is an effective interpreter of sentiment; that she excels in the suggestion of song continuity, a quality always delightful in the lighter forms of piano music; that this being her forte, she has, intentionally or unintentionally, sacrificed other points for it—clearness of enunciation and brilliancy of execution, for example—and that she is a devoted student and a painstaking artist, for such facility, adaptability and general grasp as she displayed last night betoken unusual application, to say nothing of native talent. In the Beethoven Sonata she played the allegro particularly well. The best of the Chopin group was the B flat major prelude, which was most exquisitely given. Mrs. Dutton has a great talent for interpreting little things, and the manner of treating little things oftentimes affords a better opportunity to judge the artist than does he grasp of big things. Yet, justly or unjustly, potential virtuosity in musical

art is invariably associated with breadth. There must be virility and brilliancy, as well as sentiment and melody.—*Journal*.

Music in the Northwest is on a very progressive plane judging by the year book issued by the Thursday Musicale Club and sent to this office by the courtesy of Mrs. H. W. Gleason, the president of this society, which is situated in Minneapolis.

The prominent dramatists are turning their attention to writing twenty-minute sketches now that so many leading lights of the stage have deserted the legitimate for vaudeville. One of the cleverest of these sketches is "The Man Upstairs," written by Augustus Thomas, who has won fame and fortune writing American plays which savor of the soil. Mr. and Mrs. R. J. Dustan present this one-act play at the Masonic Temple Winter Theatre all this week. In their support is a strong company headed by Mark Murphy, who was himself a star, and as such is well remembered in Chicago. Pearl Andrews, a character song artist, is also with the Dustans. Kherus and Cole, Irene Franklin, who helped to make "She Was Bred in Old Kentucky" popular; Le Page Sisters and others are on the Temple bill for this week.

W. W. Leffingwell, the violinist, scored another success Saturday evening before the "101 Club" in the Fine Arts Building. He played Vieuxtemps' Ballade and Polonaise in such a manner as to bring a second recall and encore.

The playing of the Leffingwell Quartet Club before the Archie Club last Friday would seem to indicate that this organization is rapidly becoming very popular. Their success on this occasion was complete. An encore was demanded with such persistence that the quartet had to give it.

The next general concert of the Amateur Musical Club will be given on Tuesday, January 3, 1899, at 2:30 o'clock in University Hall, Fine Arts Building.

The program is arranged by Mrs. John Stuart Cooley and Miss Marian Carpenter, the assisting artists being Glen Hall and Day Williams.

Among the high class entertainments given the past month was that arranged by Miss May Allport at the Fort-nightly Club. The program was entirely of Russian music, which included a lecture by Mrs. Millward Adams, illustrated by Mr. Jaupolski, a clever young baritone, and the talented arranger of the concert, who is one of our most delightful pianists, Miss Allport, played a suite by Stschatieff.

CHARLES HUMPHREY, OF ST. LOUIS.

Among the many engagements of St. Louis' most popular tenor for the month of December were with the Philharmonic Society at Music Hall, St. Louis, and the Dominant Ninth of Alton in "Samson and Delilah." A program given recently by some of Mr. Humphrey's pupils evidenced a high order of merit. The concert was held at Beers Hotel and a large audience attended, and I hear that the work done has added considerably to Mr. Humphrey's very excellent reputation as a teacher. Among the pupils taking part were Mrs. Charles Felton, Miss Caroline Schofield, Mrs. Dean Brown Dulany, Miss Eugenie Thoms, Miss Gosting, Miss Moriarty, Miss Fannie Fern Clapp, Miss Emma Geyr, Miss Black, Miss Cornet, Mrs. Castellanos Kauffman, Mrs. Charles Bryson, Mr. Buckner, Mr. Rhodes and Charles Finlay. Sidney Schiele, the violinist, assisted and Edwin Vaile McIntyre accompanied.

"There was a sound of revelry by night" in the Assembly Room of the Fine Arts Building, which drowned even the clamor incidental to the passing of the old year and the birth of 1899. It was an occasion for nine ladies, more or less prominent in Chicago's musical sphere, who had chosen Sylvester night to receive their friends, to give each to each kindly greeting and good wishes for the ensuing twelve months, and at the same time to mingle in the mazy dance. Man was at a premium; he usually is where dancing rules nowadays, and this was a night of "stags" and punch bowls galore, but woman, beautiful, bright and gifted, was in strong force.

Nine was the number of the muses, and this also was the number of our hostesses, as well as the selected hour

for meeting. Mrs. Clark Wilson, Miss Jenny Osborn, Mrs. Johanna Hess Burr, Mrs. Nellie Bangs Skelton, Mrs. Nettie R. Jones, Miss Kate Vanderpoel, Miss Mary W. Chase, Miss Marion Carpenter, Miss Marie Carter—so ran the invitation cards, and one and all of these ladies strove to make the evening enjoyable to each of their guests. Three hundred invitations had been sent out, but other engagements, the tyrant grip and a zero temperature reduced the acceptance by a third. Those who failed to appear missed much, and the few notable in the field of music not there became by their absence conspicuous. Pleasant chatter, a year's reminiscences, with the unpleasant only lightly hinted at and the happy events discussed in detail, was followed by two hours of dancing. Jollity and brightness were in full possession, and so Father Time sped on this way until the mystic hour, and a happy New Year to all sounded through the room. Then the guests gradually dispersed, and, rich in a pleasant memory, with fond hopes that so happy an idea might prove the forerunner of many others of a similar description, we wended our way homeward.

The occasion was unique. I watched those who had known each other and not spoken for years meet again and renew their acquaintance for this one night—to-morrow comes and they pass on the street in the same old way. The onlooker sees the fun of it all, but how sad is the whole farce.

FLORENCE FRENCH.

Art Society of Pittsburg.

The two hundred and fifty-second reception of the Art Society of Pittsburg took place in Carnegie Music Hall, Tuesday, December 27. The Pittsburg Orchestra, assisted by Louis Heine, solo violoncellist, played the following program:

Overture, Carnival.....Dvorak
Concerto for violoncello and orchestra, in D minor.....Goltermann
Louis Heine.
Prelude to Goethe's Faust (first performance).....Foerster
Overture, Richard III. (first performance).....Zitterbart
Tarantelle for flute and clarinet, with orchestra.....Saint-Saens
Flute, Paul Henneberg; clarinet, Leon Medaer.
Suite, Scenes Pittoresques.....Massenet
Ad. M. Foerster and Fidelis Zitterbart are Pittsburg composers, and were recalled with enthusiasm, after the concert.

Eppinger Pupil Recital.

An interesting program has been arranged by the Eppinger Conservatory of Music for the next pupil recital, to be held in the Carnegie Lyceum on Wednesday, January 11, 1899. Without doubt the pupils will show excellent training, and will vindicate the position Samuel Eppinger has taken, that music can be taught as thoroughly in America as in Europe. Tickets for this concert can be had on application at the leading music stores, or at the conservatory. Here is the program:

Overture, Raymond.....Thomas
Orchestra.
Piano—
Improvisation.....MacDowell
Witches' Dance.....MacDowell
Albert Moses.
Vocal, selected.....
Miss Mathilda Gerlach.
Piano, Tarantella.....Heller
William A. Tilt, with Orchestral Accompaniment.
Piano—
Gavotte.....Bach
Bolero.....Ravina
Etude.....Ravina
Hattie Scholder, aged seven years.
Romance, for violin, piano and 'cello.....Eppinger
Messrs. Hauser, Laendner, Taussig and Samuel Eppinger.
Piano Concerto, op. 45, Allegro Maestoso.....Moscheles
Harry Roth, with Orchestral Accompaniment.
Piano Concerto, op. 69, Allegro Con Fuoco.....Hiller
Edith Gluck, with Orchestral Accompaniment.
Vocal, selected.....
Mathilda Gerlach.
Piano Concerto—
Andante.....Mendelssohn
Presto.....Mendelssohn
Jeannette Schwabe, with Orchestral Accompaniment.
Orchestral selection from Tannhauser.....Wagner

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Boston Music Notes.

BOSTON, December 31, 1898.

MRS. KATHERINE FRANCES BARNARD, principal of the Copley Square School, is having a most successful season. In all departments of the school the number of pupils has been limited only to the accommodation. The commencement concert of the music department is always looked forward to as one of the interesting events of the early summer, coming as it does in the beginning of June.

The new hall which has just been fitted up at the Hotel Oxford was dedicated on Tuesday evening, December 20, when the pupils of Mrs. Robert Anderson gave a song recital. Miss Glover, alto, who has worked steadily with Mrs. Anderson for the past two or three years, did some fine singing, for which she received a deserved rousing encore. Miss Parkhurst also sang well; in fact, where all did such excellent work it would be invidious to mention any one in particular. Mrs. Anderson has a suite of apartments in the Oxford and has a large class of pupils.

Miss Katherine Ricker was the soloist with the Melrose Amphion Club at a recent concert.

At a concert to be given in Lowell on Sunday evening by the Orchestral Society Mrs. Marian Titus will be the soloist. Mrs. Titus has been singing with great success this season, the notices she has received from the music critics of Boston and other cities where she has been heard being of remarkable unanimity. Her phenomenal voice with its remarkable range, her easy method and style of singing, the fine selections that she renders all combine to make her a favorite with audiences.

Those who have subscribed for ten or more shares of the stock for the new music hall are as follows: William S. Bigelow, G. T. W. Braman, Martin Brimmer, Shepherd Brooks, Miss Charlotte Bowditch, Mrs. Frances G. Blake, John C. Bancroft, J. Arthur Beebe, Franklin H. Beebe, Francis Y. Balch, T. Dennie Boardman, J. R. Coolidge, Louis Cabot, Arthur A. Carey, Eben S. Draper, Lewis S. Dabney, trustee of Alice B. Chase; William Endicott, Jr., R. D. Evans, Miss Sarah B. Fay, John L. Gardner, Henry S. Grew, *Globe* Newspaper Company, Edward W. Hooper, Charles Head, H. H. Hunnewell, Mrs. Aug. Hemenway, Jr., Aug. Hemenway, Reginald Gray and George S. Hale, trustees; Eben D. Jordan, Kidder, Peabody & Co., Henry T. Kidder, David P. Kimball, Mrs. William C. Loring, Miss Georgina Lowell, Henry Lee, Mrs. Harriet J. Morse, Mortimer P. Mason, W. Powell Mason, Albert A. Pope, Mrs. Julia B. Paine, Miss Alice F. Perkins, Mrs. Annie T. Phillips, Henry F. Sears, B. Schlesinger, J. Montgomery Sears, James P. Stearns, Quincy A. Shaw, Mrs. Elizabeth C. Ware, Samuel P. Warren, Mrs. Ellen H. Weld, Charles G. Weld, Josiah Wheelwright, Andrew C. Wheelwright, Miss Mary Lee Ware and Miss Pauline Shaw.

The Friday Morning Club, of Worcester, will give the following program at its first invitation musical this season:

Overture, Nach Klauge von Ossian.....Gade
Mrs. Bassett, Miss Starr, Miss Bacon, Miss Ingraham.
Song, Nur wer die Sehnsucht Kennt.....Tschaiowsky
Mrs. Miller.
Violin obligato, Mrs. Winslow.

Piano—
Ginsae Wanderer.....Grieg
Schmetterling.....Grieg
Mrs. Prentice.

Trio, Psyche, Hear Thou What We Have To Teach Thee.....Gade
Mrs. Johnson, Mrs. Mitchell, Mrs. Ruggles.

Violin—
Erotikon.....Grieg
Au der Fruhling.....Grieg
Mrs. Ware.

Songs—
The Earth Has Rest.....Rubinstein

To Thy Health Drink I, Mary.....Rubinstein
Mrs. Knowles.

Piano concerto, two movements, op. 23.....Tschaiowsky
Miss Morse, Mrs. Brand, Orchestral Accompaniment.

Quartets—
Summer Night.....Gade
Approach of Spring.....Gade
Mrs. Harris, Mrs. Bassett, Mrs. Ruggles, Mrs. Miller.

The program is made up from the Scandinavian composers whom the club has studied during the first half season, and the Russians, who will be taken up during the last half.

W. A. Howland has been having a busy month. December 7 he sang with the Orpheus Club in Springfield; December 9, at the Bach concert in Boston; December 16, at the Rubinstein concert in Chickering Hall, New York; December 20, at the "Persian Garden," Boston. Mr. Howland sang at the annual meeting of the Harvard Musical Association, twelve songs of Brahms, Rubinstein and Händel, besides four songs of his own composition.

Mme. Alma Powell, soprano, expects to give a recital, with some artists yet to be announced, in Steinert Hall, February 20.

Miss Aagot Linde will give a song recital in Steinert Hall, January 6.

A piano and violin matinee will be given in Steinert Hall by Miss Jessie Davis and Hugh Codman, on the afternoon of January 12.

At the Cecelia concert, January 25, will be sung an "Ave Maria" for female voices, unaccompanied, from the new group of "Four Sacred Pieces," by Verdi. The "Stabat Mater" and the "Te Deum" from this group were given at the recent concert by the Cecelia.

Plunket Greene will give two recitals in Steinert Hall Tuesday afternoon, January 10, and Thursday evening, January 12.

Katherine Ruth Heyman, of New York, will give a piano recital in Steinert Hall, January 19, when she will play Brahms' Sonata op. 5.

Alberto Jonas will give the third students' chamber concert January 3, in Association Hall.

In Miss Orvis' course of Saturday morning concerts at Chickering Hall for young people, Louis C. Elson gave a demonstration of his subject of "Our National Music." Mr. Elson told of the origin and evolution of many songs. His program was made up as follows:

Lillibullero (words by Lord Wharton, music by Henry Purcell).....1686
Ca Ira and La Carmagnole (Reign of Terror).....1793
Yankee Doodle (the original dance melody).....17th century
Hail Columbia (the original setting).....Published in 1798
To Anacreon in Heaven (the original of the Star-Spangled Banner).....1760
Adams and Liberty (the first American setting of the tune).....1798
The Constitution and Guerriere.....1812
The Banner of the Sea.....Ganns
Glory Hallelujah (original version).....Before 1860
Angel of Peace.....M. Keller

Throughout the lecture Mr. Elson sang in an agreeable tenor voice all the songs on his program, and was his own accompanist.

Heinrich Schuecker will assist Mrs. Waldo Richards at his reading in Steinert Hall on January 31.

MARCEL DESLOUIS.

Marcel Deslouis, the young French actor, who made many friends in Boston during his brief visits here, has just died at Arcajou. He was a son of Prof. Claudius Deslouis, of this city, and fitted himself for the stage at that famous training school of French actors, the Paris Conservatoire. He early made his mark as a rising young actor, in Paris and elsewhere in France, and in the spring of 1897 came to this city on a visit to his parents, who have resided here for a number of years. While here he ap-

peared in public at Union Hall, and gave a series of readings from the French poets, beginning with Charles d'Orléans and coming down to the modern schools of contemporary writers. He made a second trip to America last spring, and gave a semi-public reading in Boston, of scenes from "Cyrano de Bergerac." Ill health necessitated his return to the South of France, where he resided up to the time of his death.

ELIZABETH BELCHER BATTLES.

Mrs. Elizabeth Belcher Battles died at the Brockton Hospital December 19. She was born in Stoughton, June 7, 1824. Mrs. Battles claimed the honor of being the oldest soprano singer who went to the World's Fair in Chicago, she having gone with the Old Stoughton Musical Society.

New England News.

THE Diatonic Society, of New Haven, has recently given a musical.

In Lowell the pupils of Miss Adelaide E. Noyes gave a recital to their parents and friends. Miss Emma P. Kimball was the accompanist of the evening.

Walter Krentzlin, pianist, and Paul Herforth gave an evening of "musical compositions from the best authors" in Cambridge last week.

The Gounod Society, of New Haven, Conn., are rehearsing the "Swan and Skylark" and Verdi's Requiem Mass.

Under the supervision of C. S. Cornell, the people of Holyoke, Mass., have an opportunity to hear a series of concerts. The third in the course will be given by H. E. Krehbiel, assisted by his wife.

Arthur Hyde, director of the Lewiston and Auburn (Me.) festival choruses, was presented with a baton at the last meeting. The stick is made of greenheart, and is of a rich red color, highly polished. Geo. W. Smith, a member of the chorus, made it.

Here's a record! The old Stoughton Musical Society held its 112th annual meeting on Sunday, for the election of officers. Is this the oldest musical society in Massachusetts?

Mrs. George M. Bassett was the director of the musical of the Home Music Club, which was given in the Friday Morning Club rooms, at Worcester, on the evening of the 22d. Mrs. Inez Buss-Knowles, Mr. Saxe, Miss Ingraham, Mrs. Bassett and Mrs. E. R. Cummins were the soloists.

E. J. Borjes, of Lowell, Mass., will sing in Portland, Me., at a coming concert.

A singing class has been formed at Jefferson, with Rev. Mr. March, of Damariscotta, Me., as teacher.

The Portland Festival Chorus makes its first public appearance under Director Hyde, January 11, in a public rehearsal. It is said that much interest is being shown in their festival chorus.

W. S. Wight, of Bethel, Me., who has been forming choruses in several Maine and New Hampshire towns, was in Berlin arranging for a meeting there on January 5, when W. R. Chapman would be present. Is there to be a musical festival in New Hampshire, or do these choruses belong to the Maine festival?

Pittsfield, Me., has formed a festival chorus, with Dr. E. A. Porter president and H. E. Ordway secretary and treasurer. The executive committee is to consist of the president and secretary and treasurer ex-officio, and J. S. Haseltine, Miss Angie Hanson and Rev. L. W. Coons. Mrs. F. J. Taylor will fill the position of pianist, and probably Geo. P. Maxim, of Waterville, will be engaged as musical director.

The pupils of Miss Minnie E. Vincent, assisted by J. H. Cafferty, gave a musical in Steinert Hall, Worcester,

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Mass., which is said to have reflected much credit on all concerned.

Miss Alice Shaw, daughter of Rev. E. M. and Carrie Burpee Shaw, of Rockland, Me., has composed a piece of music, which was used at a recent service in her father's church. The words are the hymn "Earth hath nothing sweet or fair."

A new singing society at Greenwich, Conn., is called the Orpheus.

The music section of the Fitchburg (Mass.) Woman's Club at their recent meeting was in charge of Miss Kate Chaffin, Mrs. Sarah F. Bennett, Mrs. Irene M. Bennett, Mrs. Jennie M. Etheridge and Mrs. Helen H. Daniels. Those taking part were Miss Belle Breckenridge and Mrs. Frances S. Jeffs, Mrs. Theresa F. Green, Mrs. Irene M. Bennett, Mrs. Annette P. Mayne and Mrs. Helen H. Daniels, Mrs. Rebecca S. Carpenter, Mrs. Jennie M. Etheridge, Mrs. Minnie P. Cook and Mrs. Sarah F. Bennett, Miss Kate Chaffin and Miss Margaret W. Fosdick.

Mrs. Marshall Pease.

Mrs. Marshall Pease, the favorite contralto, has just been located, through the agency of the Townsend H. Fellows Bureau, at the Synagogue Beth-Elohim, corner of State and Hoyt streets, Brooklyn. She supersedes Katherine Krymer. Mrs. Pease sang with a great deal of success in the production of the "Swan and the Skylark," given by the Orpheus Society, of Tremont, A. Y. Cornell, conductor. She has a number of dates in the near future, and is spending the holidays at her home in Detroit, where she will be heard in concert.

Mrs. L. P. Morrill's Pupils.

The Mohawk Valley Democrat, of Fonda, N. Y., has the following to say about a recent concert:

The musical given by Miss Edith R. Cushney at the Reformed Church Tuesday evening was well attended, the auditorium being filled with an appreciative audience, coming from Amsterdam, Johnstown, Fultonville, Fonda and neighboring places.

The opening piece was "Angela Serenade," sung by Miss Cushney, with violin obligato by Miss Bucklin, and Edgar Belmont Smith as pianist. The number was beautifully executed and elicited much praise. Miss Cushney was in fine voice, and lovers of music recognized her voice as one of much power and rare sweetness.

All were pleased with the voice of Henry Taylor, of Boston. He has a fine tenor voice, capable of wide range, and shows great and careful training. He sang "Eternamente" in a splendid manner. Young as he is, a grand future is anticipated for him. Mrs. L. P. Morrill, teacher of vocal music in Boston, has every reason to feel proud of two such pupils as Mr. Taylor and Miss Cushney.

The citizens of Fonda and vicinity may well be proud of this entertainment; and much credit should be given to Miss Cushney for her efforts in carrying out so well the program of the evening. All in all, it was the best musical entertainment that our people have ever had the pleasure of listening to.

Mary Louise Clary in the "Messiah."

Miss Clary's voice possesses tone of such sympathetic fibre that a mere succession of notes sung by her is a thing of value. So when she is heard in such great selections as "He Shall Feed His Flock" and "He Was Despised" it follows that the audience is hers, to sway, emotionally, at her will. There is a kindness, so to speak, in her singing that wins independently of the force of art. As she has the latter in goodly measure, her hold on her hearers is supreme.—Chicago Inter-Ocean, December 22, 1898.

Miss Clary's profound alto has been heard and admired many times, and won the usual recognition on this occasion. Her voice is capable of certain organ notes that are splendidly effective.—Chicago Times-Herald, December 22, 1898.

Miss Mary Louise Clary, whose rich and liquid voice is always of good service in oratorio, took the contralto part admirably.—Chicago Record, December 22, 1898.

Miss Clary's "He Shall Feed His Flock" was her best effort and full of the tender, poetic feeling which is required of the singer.—Chicago Chronicle, December 22, 1898.

Miss Clary, the contralto, possesses the most remarkable voice that has been heard in Peoria for a long time. Its tremendous range, power, flawless tone and exquisite quality are to be surpassed by no other contralto in this country. Its tones are clear and clarion-like, and filled the house with a volume of sound that vibrated in every nook and corner.—Peoria Journal, December 13, 1898.

OBITUARY.

PIER DELASCO.

PIER DELASCO, the Canadian basso, died last week of consumption in Southern Europe, whither he had gone for his health. He was born near Bradford, Ont., and on account of his vocal talent raised himself to a high position in Toronto. He studied singing in France and Italy, and was at one time basso in the Emma Juch Opera Company.

The death of Mr. Delasco is a great loss to music in Canada.

Out of Town.

Mrs. Victor Thrane left on Monday afternoon, with her mother, Mrs. James D. Lacey, for Chattanooga, Tenn., owing to the sudden illness of Mrs. Lacey's mother.

"The Messiah."

The usual Christmas performance of "The Messiah" by the Oratorio Society took place at Carnegie Hall last Friday afternoon and Saturday evening. Frank Damrosch conducted, the solo parts being taken by Sara Anderson, Katherine Fiske, Whitney Mockridge and David Bispham.

Recital at Hollins' Institute, Virginia.

The students of Hollins' Institute gave a very interesting concert Saturday evening, December 17. Mrs. Charles R. Fischer is the head of the Institute, and has brought it to a high degree of excellence. The participants were: The Misses McLaughlin, Weeks, Booth Coker, Stabler, Hornor, Reed, Sims, Seago, Starr, Dinwiddie, Estes, Freeman, Block, Braswell, Fitzpatrick, Penn, Johnson and Callaway. The program was varied and interesting.

The Southern Railway.

This is the season when those who can afford the luxury are betaking themselves to milder climes. The "Sunny South" is reached by no line so directly as by the Southern Railway, which covers that section entirely. The trains of the Southern are unsurpassed by any road in America, the famous "Southwestern Limited" being considered a model of luxurious appointments, consisting of dining and drawing room, sleeping cars, wide vestibuled, with observation car in rear. This train runs through from New York to New Orleans direct, via Atlanta and Montgomery, and makes connection at New Orleans with the Sunset Limited for California and the Pacific Coast. A special car leaves New York Tuesdays and Saturdays for this connection, via the Southern, Atlanta and West Point and L. & U. Railways.

The South has many attractions, all of which can be reached easily by the Southern.

Elliott Schenck.

Elliott Schenck's work is increasing steadily as the winter progresses. Last week he gave three lectures in three different places. The first was in Philadelphia, where the subject was Beethoven's opera "Fidelio." Mr. Schenck treated this in connection with his course on "The History and Development of Opera." He spoke of it as Beethoven's only opera and its dramatic superiority over its predecessors. Mr. Schenck played all the more important portions on the piano, reciting the text as he did so.

Last Thursday Mr. Schenck made his first appearance in Boston, with the first act of "Tristan."

Mr. Schenck's third lecture was in Providence, on "Die Walküre." Mr. Schenck will lecture at the New York College of Music to-night. The first of the Waldorf-Astoria series is on Monday next. Tickets for these may be had at Tyson's, or from Mrs. Berman, 359 Western Boulevard. This is the only course on Wagner in New York this winter.

Honors to Sauer.

THE Prince of Bulgaria has presented to his kammer-virtuoso, Emil Sauer, the Commander's Cross of the Civil Order of Merit in brilliants and the right to wear the court uniform. The art-loving Prince in person bestowed this rare and high distinction on Herr Sauer, who was for three days the Prince's guest at the Palace of Sophia and played several times before the Prince and Princess, both in private circles and in a grand court concert. The artist also received when leaving portraits of the Prince and Princess in a costly frame, with autograph inscriptions.—Elberfeld Zeitung, Dec. 21, 1898.

The Prince Regent of Bavaria has just bestowed upon Emil Sauer the gold Ludwig Medal, for distinction in art and science. It is one of the rare honors distributed in Germany.

Opera in New Orleans.

AT the French Opera House the seventeenth subscription night, December 23, presented to the public the performance of "Cavalleria Rusticana" and Victor Massé's "Galathée." A large audience encouraged the singers, and M. Gibert in the role of Turiddu called forth a storm of applause. The casts of the operas were as follows:

CAVALLERIA RUSTICANA.

Turiddu	Gibert
Alfio	Gaidan
Un Paysan	Gervais
Santuzza	Dalzen
Lola	Savine
Lucia	Fremau

GALATHEE.

Galathee	Pouget
Ganymede	Barthe
Pygmalion	Darnaud
Midas	Juste

On December 24 "Tannhäuser" was given by general request. M. Gibert added to his laurels by his electrifying singing in the title role, while Mr. Gaidan as Wolfram, Madame Fieren as Elizabeth and Mlle. Dalzen as Venus shared the honors of the evening.

On Christmas afternoon "Faust" was sung by Mrs. Gauthier, Bouxmann, Godefroy and Mmes. Berges and Savine.

On Christmas night "Miss Helyett" was given with Miss Savine in the title role.

On Tuesday evening the first production of "Lucia de Lammermoor" was given, with Madame Bergès as Lucia and M. Gauthier as Edgardo, while M. Gaidan sang the part of Ashton. "La Reine de Saba" will be ready for presentation within a short time.

The operetta troupe has in preparation two Parisian successes which will receive their first presentation in New Orleans during the coming month. They are "Les Petites Michu" and "L'Auberge du Zohn-Bohn," both works thoroughly Parisian in style.

The season thus far has been exceptionally interesting. Operas new to New Orleans have been given and old favorites have been reintroduced to the satisfaction of the most captious critic by the clever company now playing there.

News from Wichita.

The pupils of the Sickner Conservatory of Music of Wichita, Kan., give recitals each week at the conservatory. The programs alternate from classical to modern composers. Bach will be taken up next week, and Schumann a week later.

Plunket Greene Recital.

Plunket Greene's first song recital will be given in Carnegie Chamber Music Hall on Friday afternoon, at 3 o'clock. He will sing numbers by Stanford, Delavray, Schubert, Grieg, Brahms, Wood and White, as well as a collection of old Irish melodies. It will be one of the most interesting vocal events of the season.

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Music in San Jose.

SAN JOSE, Cal., December 28, 1898.

THE exercises of the King Conservatory of Music are over, and remarkable development in intelligence and memorizing among the juniors has been shown. A list of the recitals is herewith given:

December 10, 2:30 p. m., by Frank Giorza King, assisted by Maude Alderman, soprano, and F. Loui King.

December 12, 2:30 p. m., by Lucy Ball, assisted by Mildred Spencer, vocalist; Isabel Longdon, accompanist; F. Loui King, organist.

December 12, 8 p. m., by Gertrude Hoover and Agnes Hull, assisted by Pedrina Pellerano, vocalist; Miss Ethel Holladay, violinist; Miss L. M. King, violoncello; Miss Isabel Longdon, accompanist; F. L. King, organist.

December 13, 2:30 p. m., by Nellie Bowen, assisted by Mrs. Cauch, vocalist; Miss Anna Sunderland, violin; Miss L. M. King, violoncello; Miss Addicott, accompanist.

December 14, 2:30 p. m., by Agnes Lynch, assisted by Miss Cecil Linn, vocalist; Miss Sunderland, accompanist; F. Loui King, organist.

December 14, 8 p. m., by Stella Rose Levy, assisted by Mildred Spencer, vocalist; Lucy Ball, accompanist; F. Loui King, organist.

December 16, 2:30 p. m., by Miss Veva Hassell, assisted by Miss Lillian Miller, vocalist; Romayne Hunkins, 'cello; F. Loui King, organ.

December 17, 9 a. m., by Miss Sila Muscio, assisted by Mrs. W. G. Alexander, soprano; Dr. J. F. Burns, violinist; F. L. King, violoncello.

December 17, 2:30 p. m., by Charlotte L. Upton, assisted by Eva Stinson, soprano; Emma J. Addicott, accompanist; F. Loui King, organist.

December 19, 2:30 p. m., by Isabel Longdon, assisted by Charity Crossen, vocalist; Ethel Holladay, violinist; Sarah Holladay, accompanist; F. Loui King, organist.

December 19, 8 p. m., by Miss Maude Alderman, assisted by Miss Laura Lindille; F. Loui King, organist.

Among the recitals the one that I attended and listened to with especial interest was the recital given by Ethel Holladay, violinist, and Sarah Holladay, pianist, in the following program:

Violin solo, Sonate Le Tombeau.....Leclair
Piano soli—

Chanson Triste, op. 40.....Tchaikowsky
Mazurka, op. 10, No. 3.....Moszkowski

Violin solo, Concerto, op. 70.....De Beriot
Piano soli—

Prelude and Fugue, No. 5 (Wholtem).....Bach
Polonaise, op. 70, No. 2.....Chopin

Violin soli—
RomanzaSvendsen
MazurkaZarzycki

Miss Ethel is a pupil of Henri Bettman, and if ever teacher could show satisfactory results surely it was in this case. Bettman has proven himself a teacher of dignity and ability, and King is very fortunate in having his services in his large establishment. Taken altogether a visit to the King Conservatory of Music will not fail to bring respect for what is being accomplished there.

The closing entertainment was given December 21, when a good program was presented, with the assistance of Henri Bettman, violin, and Romayne S. Hunkins, 'cellist.

Those receiving degrees were: Mrs. William G. Alexander, Miss Mabelle Emeline Butterfield, Mrs. Lydia Addicott-Cauch, Miss Clara Kelman Ellis, Miss Edna Marie Hankins, Irwin Eveleth Hassell, Miss Susie B. Hubbard, Miss Ora Elizabeth Lauritzen, Miss Lillian Stetson Miller, Miss Pedrina Louise Pellerano, Miss Clara Miotke, Miss Letitia Snyder and Miss Ida L. Cutler.

E. F. BAUER.

An enjoyable concert was given recently in Springfield, Mass., by Miss M. von Mitzlaff, contralto; Miss Harriet Alden, accompanist, and Gustave Kriedte, pianist.

Wolfsohn Letters.

LOS ANGELES, Cal., December 28, 1898.

Editors The Musical Courier:

AGAIN Ben Woolf, your Boston correspondent, has taken notice of the advance articles of Rosenthal. They are given to the press by my advance agent, I. W. Morrissey, who, I believe, is considered one of the best men in the business. Mr. Woolf writes:

The passionate press agent is following, or rather preceding, Rosenthal through the land. In the West the artist is heralded as "the musical hero, with the alertness of legerdemain, the strength of a blacksmith, the refinement of a woman and the sincerity of a faithful and humble apostle of art," &c.

What will Mr. Woolf say when I tell him that the above little article is taken from a criticism, written in the New York Sun November 14, 1898, by Mrs. Bowman, one of our most estimable New York critics! I rather admire Mr. Morrissey's taste in quoting in all his articles the writings of such men as Krehbiel, Henderson, Martinez, Huneker, Steinberg, Hale and Woolf in preference to using his own language. In conclusion, I begin to think that Mr. Woolf, in keeping Rosenthal so permanently before the public, is doing some excellent advance work himself for the great pianist.

Very truly,

HENRY WOLFSOHN.

P. S.—The above article I remembered was written by Mrs. Bowman; the balance of Mr. Woolf's quotation was written by another New York critic, but I do not remember by whom, and being 3,000 miles away from my office I have not the chance to look it up. But on my return to New York I will give you the source from which that was taken.

LOS ANGELES, Cal., December 28, 1898.

Editors The Musical Courier:

In your issue of the 21st inst. I read in your Mexico article the following lines: "Wolfsohn is frantically endeavoring to get time booked in February in Mexico."

Your correspondent is certainly very much misinformed. As you can see by the Rosenthal dates published in your paper, I have booked twenty-three concerts in that month, which are to be given in twenty-three days. How I could make "frantic efforts" to book my artist in the remaining five days (of which four are Sundays) is almost incomprehensible.

In the beginning of September I received an application from Mexico for ten Rosenthal concerts. I wrote my terms, asking for guarantee. To this I received an answer, dated October 12, stating that a coterie of gentlemen, some connected with some of the most influential papers, others holding high political positions, &c., would take hold of the concerts, and beyond doubt would make an enormous financial success, &c. To this proposition I simply answered that I would, under no consideration, play Rosenthal in Mexico unless he would receive guarantee, and a large one at that. This ended the matter, as far as Mexico is concerned. In fact, Rosenthal's time is almost entirely booked up to May, and even that month I expect to fill up to the last week, as he is urged to make a return visit to the Pacific Coast. Thus far, in every city the artist has played, I have booked return engagements, vide Rochester, Detroit, Cincinnati, Milwaukee, Chicago, Boston, &c. Very truly,

HENRY WOLFSOHN.

Kronold Successes.

In the last two weeks Mr. Kronold, the eminent 'cellist, has appeared with uniform success in Hartford, December 6; New York Musicale, December 7; Carnegie Hall, December 8; Bloomfield (N. J.) Madrigal Society, December 14; Middletown, Conn., December 15; Aeolian recital, December 17; Brooklyn recital, December 19. In response to an urgent request Mr. Kronold consented to play under the direction of Emil Paur. This is the extent of his orchestra work. In addition to all this work as a soloist Mr. Kronold keeps up his teaching.

Chicago Orchestra and Burmester.

CHICAGO OFFICE OF THE MUSICAL COURIER, JANUARY 2, 1899.

[BY WIRE.]

THE first part of the musical season of 1898-99 went out in a blaze of glory at the Auditorium, when the Chicago Orchestra, Theodore Thomas conductor, gave the ninth concert, with Willy Burmester as soloist.

The great violinist was an immediate success, and the immense audience which attended was tremendously enthusiastic. Only standing room was obtainable, and the orchestra, evidently inspired by the sight of the vast Auditorium so completely filled, gave the most perfect performance of the season. Burmester played the Beethoven Concerto, gaining nine recalls.

FRENCH.

Blanche Marchesi.

BLANCHE MARCHESI sailed from Southampton for this country December 31, and is expected to arrive around January 7 on the Umbria. She will make her first American appearance in Boston, in her own song recitals, on January 18 and 21, and will be heard in two recitals in New York, at Mendelssohn Hall, afternoons of January 25 and February 8.

An Admired Young Violinist.

Miss Rebecca Wilder Holmes is rapidly becoming known as one of the best woman violinists in this country. She is filling a great many dates this season, and her manager, Townsend H. Fellows, is receiving calls for her every day. She will be heard at Sherry's, at one of the society musicales, in the near future.

A Home of Its Own.

Director George Seymour Beechwood, of the Utica Conservatory of Music, has succeeded in enlisting the hearty co-operation of prominent citizens of that place in a scheme to provide for that prosperous school a home of its own. He has demonstrated the feasibility of the project, and it has assumed such definite form as to guarantee its ultimate success.

Concert in Roseville Avenue Presbyterian Church.

The service of song in the Roseville Avenue Presbyterian Church, Sunday evening, January 1, enlisted the services of Miss Eva Hawkes, contralto, and Heinrich Meyn, baritone. The selections were: "The Lord Is My Light," duo, Buck; "Eye Hath Not Seen" ("St. John"), Parker; "Crossing the Bar," Buck; "Jesus, the Very Thought of Thee," duo, Brewer; Henry Hall Dunklee, organist.

Gale's Troy Vocal.

That Clement R. Gale is making sure strides with this society is evident. Thomas Impett, the well-known tenor, an acknowledged authority, said in the *Troy Weekly Budget*:

"... it is not going too far to predict that under the able conductorship of Clement R. Gale new laurels will be added to those already gained at every successive appearance. The beautiful "Morning Serenade," by Van der Stucken, was the opening selection, followed by Truhn's old part song, "The Three Chafers." The splendid singing of the society in Brahms' "Lullaby" came to the audience as a revelation, nothing so delicious ever having been approached before. It was not simply singing piano, for there was a charming variety of color in the tone throughout all the parts."



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The Kaltenborn String Quartet.

AT the Carnegie Chamber Music Hall the Kaltenborn String Quartet gave its second concert of the season. This quartet seems disposed to give American composers a chance to be heard, another proof of which was the trio for piano, violin and violoncello, by Henry Holden Huss, which graced the program. The piano part was taken by Mr. Huss himself, who played it well, with the exception that he failed to subordinate the instrument sufficiently. The work itself is prolix; the scherzo especially could well be reduced one-half and the composition would gain in strength. It is unwise to spin out ideas through the different movements, because great length and copious development have a tendency to rob such a composition of much necessary strength and "compactness" of form.

The composition is very evidently the creation of a conscientious, well-schooled musician; there are many pleasing fancies, some of which are slightly reminiscent, but the work as a whole, aside from its length, shows excellent melodic invention, and is an interesting addition to this class of music.

Other numbers were Bazzini's Quartet, op. 75, an Andantino, Preludio and Fugue, by Kopylov, and Haydn's Quartet, op. 76, No. 1.

The Kaltenborn Quartet played with earnest and serious effort. The tone, save when rather overbalanced by the 'cello, was excellent, and the ensemble better than that secured by many older organizations. There is an honesty of effort, an appreciation of detail in the playing of these four musicians which appeals to those of critical proclivities.

The third and last public concert will be given March 14, when a Quartet, op. 12, by F. X. Arens; a Sonata (violin and piano), op. 10, by Bruno Oscar Klein, will be presented to the public. The Kaltenborn Quartet is to be congratulated upon its working along the line of progress and in the interests of the American musician.

Miss Hirsh at St. Michael's.

On Christmas morning Miss Fannie Hirsh sang the soprano solos in Haydn's Third Mass, and from the "Credo" in Gounod's "Messe Solonelle," at St. Michael's Roman Catholic Church, of which Frank Hession is the organist.

M. Leon Jancey.

M. Jancey will commence his third season in New York on January 10, 1899, and will give lessons in French diction and declamation. Application may be made to Mr. Hibbard, 1672 Broadway, corner of Fifty-second street. M. Jancey is of the Théâtre National de l'Odéon, of Paris, and an Officier l'Académie.

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"Martha."

FLÖTOW'S POPULAR WORK REVIVED BY THE CASTLE SQUARE OPERA COMPANY.

AT the American Theatre this week the Castle Square Opera Company is giving an excellent presentation of Flotow's ever-popular "Martha" to large and pleased audiences. The initial performance Monday afternoon was not satisfactory; nor was its repetition the same night quite so smooth as it should have been. Tuesday night, however, with the same cast, the opera was given excellently. The staging was brilliant and scenery was particularly effective.

This was the cast last night:

Lady Harriet Durham, maid of honor to the Queen, Adelaide Norwood
Nancy, her waiting maid.....Lizzie Macnichol
Lord Tristan Milford, Lady Harriet's cousin.....E. N. Knight
Plunkett, a wealthy farmer.....W. G. Stewart
Lionel, his adopted brother, afterward Earl of Derby, Jos. F. Sheehan
Sheriff.....Frank Moulin
Footman.....Charles Scribner
Clown (with bear).....Jules Carr

Next week the company will be on its mettle. "Lohengrin" is to be given in English, and a fine performance is promised.

Louise L. Hood Moves.

With the completion of the alterations in the Depew Building, No. 489 Fifth avenue, Miss Hood is enabled to move into more commodious and artistic quarters from 114 West Thirty-fourth street, her erstwhile musical abode. Her facilities for ensemble practice are thus vastly benefited, not a few pianists having taken advantage of the opportunity to study trios, &c., with artists at the stringed instruments. She may be found at this new address, just below Forty-second street, on Tuesdays and Fridays, the morning of the latter day being devoted to the general class ensemble.

Victor Maurel.

Song recitals by the great Victor Maurel will be given in the leading cities, under the direction of Victor Thrane, the enterprising impresario, during the months of January, February and March. It is acknowledged by the leading critics that Maurel has no peer as an artist in song recitals, and, as he has only been heard in the largest cities in opera, he will undoubtedly prove to be a great drawing card.

Mr. Maurel's programs will be made up entirely of modern French compositions, Italian, French, English and Russian songs and excerpts from the German, with special reference to Schumann.

On the concert stage, as well as the theatre, Victor Maurel seeks above all for variety and justness of expression; that is to say, that with his voice and admirable diction alone, he suggests what can only be obtained at the theatre with the aid, not only of the voice, but of the gestures, costume, attitude and mis-en-scene; in fact, he gives a true interpretation of the songs he sings. It is in this that Victor Maurel excels, and it therefore makes of these recitals a true novelty.

"Lillian Blauvelt Triumphs Again."

ENGLISH newspaper clippings of the London musical season, recently received here, announce the immense success of the American prima donna Miss Lillian Blauvelt, after her singing the soprano part in Verdi's "Requiem" at Queen's Hall, London. She has been engaged as leading soprano for the coming London May Festival, which is one of the greatest honors that can be bestowed upon a singer. At this festival she replaces the famous Albani, who has held that position for many years. Next month she returns to Germany, where she will sing in a number of concerts, and in the spring return to London to begin her tour of the provinces.

Littlehailes-Buck.

The Nestor of American composers Dudley Buck, writes 'cellist Lillian Littlehailes as follows:

34 SIDNEY PLACE, BROOKLYN, December 18, 1898.

DEAR MISS LITTLEHAILES—I must congratulate you on the decided progress you have made during the past year. In quality of tone, true intonation and dexterous technic you are now certainly to be counted among the true artists upon that difficult instrument, the violoncello. Very sincerely yours, DUDLEY BUCK.

Pappenheim Remembered.

Madame Pappenheim this year has been almost overwhelmed with tokens of esteem and friendship by her host of pupils, and some very handsome presents at that poured in not alone from students who are studying with her this season, but also many former ones. Artists who are living abroad and in different parts of this country remembered their teacher for Christmas and New Years. Madame Pappenheim appreciates these signs of warm friendship, such as should exist between instructor and pupil, very much and feels naturally proud of them. She is as usual very busy this winter, but still more applications for study are coming in; quite a number especially from the West and South have made arrangements to begin singing lessons with the famous teacher this week.

Dannreuther Busy.

On Christmas Day the quartet played at the Reformed Dutch Church, Flatbush, Geo. Francis Morse organist. Among other things, first movement of Beethoven's Septet, andante from Schubert's Octet, and Haydn's Quartet, op. 64, No. 5, were played; also Rheinberger's Pastorale for violin and organ. Morning and evening services. Saturday evening, December 24, concert at Harmonic Club, West Forty-second street, with Miss Susanne Adams and Miss Aus der Ohe. Saturday evening, December 31, concert at Mrs. Pierre Lorillard, Jr.'s, Tuxedo. String orchestra, with Mr. Dannreuther conductor. The program was as follows:

Concerto Grosso, F major.....Handel
Bourrée.....Bach
Elégie.....Tchaikowsky
Serenade, op. 69, D minor.....Volkman
Lohengrin Vorspiel.....Wagner
Traume.....Wagner

(Arranged for strings—nine voices—by G. Dannreuther.)
January 11 and 18 the quartet plays at Newark.

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NEWPORT.

NEWPORT, R. I., December 20, 1898.

A LARGE and enthusiastic gathering greeted the Bostonians in the revival of "Robin Hood" here this year. So good a performance of light opera has not been seen here in a long time.

The thanks of our citizens are due to Irving P. Irons for again giving us the privilege of hearing fine chamber music in a series of three concerts. The first, by the Adamowski Quartet, has already occurred; the second, by the Boston Philharmonic Club Trio, was to have taken place on the evening of the recent blizzard, but as there was no means of communication with the outside world, the artists were unable to reach here, and the concert was postponed. The date has yet to be announced. The third of the series will be a piano recital by George Proctor.

There is no need to say that the Adamowski Quartet gave a delightful concert. We have heard the same quartet do fine ensemble work, but nevertheless it was a most delightful concert.

The beautiful Schumann Quartet came from the hands of the artists as if freshly written, and the Dvorák Quartet lost nothing of its originality and quaintness in the reproduction. In the hands of the Adamowskis Schumann is Schumann and Dvorák Dvorák.

The solo work of the brothers was, as always, enjoyable. Nothing can be more beautiful than Josef Adamowski's cello tones, and his interpretation of the familiar Rubinstein Romanza and the more showy Tarantelle of Cossmann held a fascinated audience. "Walter's Prize Song" received new beauties from Timothee Adamowski's bow, and the Mlynarski Mazurka was a pleasing number.

This quartet is always popular here, and each succeeding season only makes us more anxious to hear it again.

The Philharmonic Society is progressing favorably with the rehearsals of the Brahms "Requiem," to begin at the midwinter concert. This season adds largely to the list of members, both active and associate. Alfred G. Langley still continues director, and Mrs. T. W. Freeborne chairman of the intermission committee, which accomplished so much last season in the way of providing fine music for the weekly recesses of the club from among its own members.

Mr. and Mrs. Durward Lely gave one of their unique recitals of Scottish songs at Masonic Hall recently. There was a fair sized audience. Mr. Lely has made quite a reputation along this line. This is his second visit to Newport.

A new society for informal practice of orchestral works has lately been formed under the name of the Alpha Musical Club, under the leadership of F. J. McCloskey. It is distinctly non-professional, and organized simply along educational lines.

HARTFORD.

HARTFORD, Conn., December 14, 1898.

THE Order of Pocahontas gave an interesting musical and literary program recently in the Grand Army Hall of the Cheney Building. Miss Mildred Camp, soprano, sang "An Angel at the Window," by Tours, "Because I Love Thee," and for an encore "Supposing." Frank Weldon, a high baritone, gave "The Dream Angel" and "A Dream," by Bartlett. Edward J. Lloyd, a baritone with a rich and sympathetic voice, sang Pissuti's "Bedouin Love Song," and by request "The Heart Bowed Down." There were also some selections by the Lloyd

male quartet: Arthur Waite, first tenor; James Thompson, second tenor; E. J. Lloyd, baritone; Frank Donahue, basso.

Miss Annie Haley gave two violin solos in a pleasing manner, playing Mendelssohn's "Spring Song" especially well. There were also humorous recitations by Newton Larkham, which were well received. Miss Gertrude Lloyd acted as accompanist.

On the afternoon of Monday, December 5, S. Clarke Lord gave one of his enjoyable concert recitals. One of his pupils, Miss Mary Elise Hall, played a Pastoral, by Arthur Foote, and Lemmen's "Pontifical March" in a most acceptable manner. There were two tenor solos by Chas. D. Crocker, "If With All Your Hearts," from the "Elijah," and "The Lord Is My Light," by Marsh.

Mrs. Martha Roulston, of this city, sang the soprano solos from Rossini's "Stabat Mater" at a concert given by the First Methodist Church of Waterbury last Thursday evening. Theodore Van Yox was the tenor and Ericsson Bushnell the bass. The local papers were enthusiastic in their praise of Mrs. Roulston's work.

At the recently held amateur theatricals in the Casino Clinton H. Newton, the well-known Hartford baritone, sang Massenet's "Fleeting Vision" and Schubert's "Spring" and "The Trout." His rendition of these difficult songs were much enjoyed by the audience.

The carnival of opera which held the boards at Parsons' Theatre for a week ended its engagement Thursday evening. The name is in one sense a misnomer, as there was but little "opera" in the sense usually implied by the word. It consisted largely of spectacular productions, dances, marches, &c., by local talent, and was fairly well patronized by the Hartford public.

The Clef Male Quartet of this city, composed of Robert E. Johnstone, first tenor; Edward B. Eaton, second tenor; D. Parsons Goodrich, baritone, and William Richard Griffith, basso, filled an engagement at the Bloomfield Congregational Church, Tuesday evening, December 5.

Prof. W. Veazey Abell gave a vocal recital with his pupils in Jewell Hall in the Y. M. C. A. Building on the evening of December 6. There were pupils present from Middletown and Meriden, in which cities Prof. Abell has classes. Some promising voices were heard, and two choruses by the class were very well rendered. Prof. Abell was assisted by the cello player, Hans Kronold, who was enthusiastically received by the audience. About 400 were present. Solo work was done by the following pupils: Miss Pease, Miss Benziger, Miss Bartlett, Miss Lawton, Miss Kelley, Mr. Lane and Miss Mabel Lawton.

H. C. H.

NASHVILLE.

NASHVILLE, Tenn., December 27, 1898.

IN the Wednesday Morning Musicales the meeting of perhaps the greatest interest so far in the season was that of December 21. A program of music by Tschaiowsky was given, with one number by Paderewski and two substitute songs by Von Flietz.

Of course such a composition as the great "Symphonie Pathétique" requires all the resources of a large orchestra to develop the peculiar themes and give the characteristic coloring, but failing the orchestra we tried to get acquainted with the symphony through the piano quartet, and a very good idea was gotten of the style, the unusual harmonies, the Slavic barbarities and combinations. Some of those chords! It's small wonder that the Boston critic called them "indecent."

We almost got to the point, in practicing it together, of not caring about wrong notes, for we declared they would sound quite in keeping with some that were there—some of those dreadful diminished and augmented effects; but those who heard it played at the recital declared their interest in it, and even enjoyment. Only the third movement was played. The others will be attempted later.

It is the wish of the club to create more interest in chamber music, to have string quartets on the programs, though at present this is rather difficult to do. The Andante of Tschaiowsky, op. 11, was very well played by Mr. Fisher's quartet, and was a very pleasant feature of the program.

The Polish Fantaisie of Paderewski was played in fine style by Mrs. Blondner, the second part well sustained by Miss Robertson. Mrs. Blondner is an unusually fine

pianist, and only her modesty has kept her from being known over the entire country. She is a busy teacher, and yet found time to play this Fantaisie, which has numbers of difficult passages, most brilliantly and delightfully.

I have often wondered how such a real genius as Mrs. Blondner is could be content to live quietly here, when everyone else, with half her ability, seems eager to tour the land, loudly heralded, lavishly advertised, bent upon a public career. And yet I feel grateful to think we have in our midst one who is fully able to win laurels far beyond her own gates, to make a brilliant place for herself in the artistic life of the country, yet devotes herself to her beloved art for the pure love of it, not caring for the approval of the world outside, not pining for fame. Truly this is refreshing.

Mrs. Gates P. Thurston, the president of the Wednesday Morning Musicales, has been in New York since November studying with Oscar Saenger.

Miss Mary Lee Leftwich, of Nashville, is also in New York, studying vocal with Mr. Wheeler.

The engagement of Emil Liebling for a piano recital by the Philharmonic Society just before Christmas was a very pleasant occasion.

It was a drawing room recital, with a very pretty program, and the papers say Mr. Liebling played delightfully. His program did not include any great numbers, but there were some very charming and beautiful things, and most of them modern. "The Autumn," of Chaminade, was one, about the best solo, it seems to me, she has written for piano. There were several of his own compositions on the program.

ELIZABETH FRASER PRICE.

LOUISVILLE.

LOUISVILLE, Ky., December 7, 1898.

LEWELLYN SMITH to-day made announcement that he and Manager Macauley had arranged for a date for Rosenthal for about the middle of January.

Just before the glad news of his coming was broken to us we had about abandoned all hope for anything of interest to the musical public until the May Festival, and that we would be obliged to content ourselves with farce-comedy and stock company entertainment in the meantime.

Daniel Quilp, of the Auditorium, will not allow Manager Macauley or Mr. Smith to do everything, so he has just announced an engagement for Sousa about February 1. The doors of the Auditorium were opened last week for the Fiske engagement, and notwithstanding that he had announced: "Next—World's Undertakers' Convention—One Week," and that he had been throwing bouquets ever since to "Deadtown," his favorite name for Louisville, he is beginning to do some thinking, and rumor has it that the Sousa engagement is not the only one he proposes to announce this season.

The testimonial concert recently tendered Director Karl Schmidt at the Liederkrantz was one of the best yet given by that grand old organization. For seven years he has faithfully presided over the Liederkrantz, and this was the first time the society had honored him with a benefit, which he had undoubtedly merited.

The soloists of the occasion were Messrs. Dorfmann, Neutzel, Simons, Green and Webb, Miss Flora Bertelle and Mrs. Katherine Whipple-Dobbs. Others who assisted materially were Miss Hattie Bishop, on the piano, and John Surmann, violin.

Mr. Schmidt was heard in two cello numbers and directed the orchestra and chorus. May it be said just here that Mr. Schmidt is a fine "cellist; is a good director for an orchestra, as was clearly shown by the effects produced in the orchestra numbers, but as a choral director he fell quite short of the standard maintained in his other work.

Mr. Schmidt has done much for the Liederkrantz and for music in general, and we love and honor him for it.

Liza Lehmann's "In a Persian Garden" was given at the Scottish Rite Cathedral early last month with great success. The participants represented the cream of our best talent. They were Hewitt Green, tenor; Mrs. Americus Callahan, soprano; Mrs. Katherine Whipple-Dobbs, contralto, and Douglass Webb, bass.

This was the first attempt to give the work here and the affair was so successful, as were other features of the concert, that a repetition has been demanded, and it will

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being given again soon in New Albany by the same talent. Miss Hattie Bishop and Peter Schlicht deserve credit for the assistance rendered on this occasion.

On the 1st inst. a most delightful pupil recital was given at the residence and studio of Miss Zudie Harris. This was the first event of its kind given by her since she began her work as teacher. Owing to the fact that her pupils are all of the advanced class, many of whom are holding responsible church positions, as well as teachers of music, made the occasion one of interest and brought out many of our best musicians.

Among those who merited special mention for their good work on the occasion are Misses Doll and Waters and John McBride. Very little was known of Mr. McBride until then, but his playing was decidedly impressive and gave evidence of natural talent and good training. His opportunities for pursuing his studies are not the most inviting, but he is quite ambitious and is destined to make his mark in the musical world. Ever since Miss Harris returned from Europe she has been both conscientious and active in her work, and now has all the pupils she can accommodate.

The Musical Club, having been resolved for the present into the May Festival chorus, is progressing rapidly with its rehearsals. The "Sun Worshippers," by Goring-Thomas, has been given a thorough study, and the chorus is now working up Massenet's "Narcissus." Director Shockeyton is very much gratified over the quality of the membership, and is doing everything within his power to bring it up to a high standard of excellence. For the benefit of many members of the chorus and others who desire to enlist he will begin at once a class in sight reading, using the Tonic Sol-Fa system. The chorus as it now stands is well balanced and possesses some good voices.

The Warren Memorial Church has organized a double quartet choir, composed of Miss Emily Davison and Mrs. E. Mason Redman, sopranos; Mrs. Lizzie Robbins and Miss Carrie Rothschild, contraltos; E. Mason Redman and Thos. Barr, tenors, and Ridgeway Gebhart and Ellis Lafayette, basses.

It was mainly through the efforts of Rudolph Frese, the organist and director, that the church consented to do this, but now they doubtless see the wisdom of his demands.

Jos. R. Banta has been chosen bass soloist at the First Christian Church, vice W. Kendrick Johnston, resigned. Mr. Johnston now holds with credit a similar position in Christ Church Cathedral choir.

It is rumored that one of our best organists will resign in a few weeks and leave Louisville for a new field. No specific cause has been assigned for this declaration, but as the rumor is so well founded there is good reason to believe that a vacancy will soon exist in one of our largest churches as to the position of organist and director. More anon.

Douglass Webb has returned from Chicago, where he went to fill an engagement with the Spiering Quartet. Reports concerning his work are of a satisfactory nature, and we are proud of his success. Were he not loth to sever his connections in business he would be in great demand in the concert field.

Walter Hughes has been chosen tenor soloist at the

Walnut Street Baptist Church. The other members of the choir are Misses Smith, Hudson and Davis, sopranos; Misses Price, Pfeiffer and Kerr, contraltos; Mr. Lempke, tenor, and T. E. Basham, bass.

T. ELBERT B.

SALT LAKE CITY.

SALT LAKE CITY, December 20, 1898.

SINCE my last letter musical matters have been quite active here, several affairs being of more than usual interest. The clubs are all busy, and to them is due the credit for much of the musical advancement of the city.

During the past month Miss Flanders gave a recital with her talented pupil, Miss Genevieve Ellerbeck, assisted by Mrs. Martha Royle King, George Thatcher and Madame Swenson's Ladies' Quartet. Miss Ellerbeck proved herself to be one of the brightest stars of Salt Lake's musical element. Miss Flanders continues regularly with her successful "Flanders' Amateurs" evenings.

Before Miss Sallie Fisher's departure for New York she was tendered a testimonial concert, at which she made her farewell appearance, assisted by the members of the Salt Lake Opera Company. Her place in the opera company is supplied by Miss Lottie Levy, who made her first appearance with the company in Ogden as Germaine in "The Chimes of Normandy." There is to be another production in the near future, possibly of "The Mikado."

This week Salt Lake is entertaining an angel unawares, and I hope it will make the discovery before it is too late. For the past week advertisements have been seen of a child prodigy from California, aged ten years—"Little Paloma Schramm, Pianist." The public does not readily warm to new child prodigies, particularly if they come from the Pacific side of the continent. Many of our finest artists are from the extreme West, but they must travel Eastward and return before they are appreciated in their "own country." The few people who assembled in the Congregational Church Monday night received a revelation, for before them appeared a mere baby, about the height of a leg of the grand piano upon which she played. And she did play with an execution one would scarcely believe possible with her baby fingers. There was the Romance (op. 44) of Rubinstein, done with a depth of passion absent in many a matured performer. Without question she is a marvelous child, and another concert during her stay here will no doubt bring out the public of Salt Lake.

Paloma is a rarely beautiful child, with a sweet disposition, entirely lacking in vanity. She is modest and even shy in speaking of her playing. And the soul that shines in her face—a look almost of inspiration! it makes one want to snatch her and carry her to some ideal spot where the sordid and mercenary influences of the world could not reach her.

To the utter surprise of the audience the other night the manager brought out little Karlo, Paloma's seven-year-old sister, during one of the intervals. The tot played the Durand Valse, and in response to an encore gave one of her own compositions. Later the two children played a duet from "Il Trovatore." The children will make a tour

of this country and will then go abroad, where their parents intend to reside with them for some time.

The Orpheus Club gave the first of this season's subscription concerts recently, and it was a most brilliant affair. Glenn Hall, tenor, and Day Williams, cellist, of Chicago, were the soloists of the occasion.

Mrs. Fidelio B. Hamilton started for St. Louis to spend the winter, but was taken seriously ill at Denver. Her friends wish her a speedy recovery.

Mrs. E. D. Knappen has opened a studio in the Daynes Music Company's building.

The next concert of the Orpheus Club will be on February 14, and Katherine Bloodgood will be the soloist of the occasion.

E. C. C.

A Popular Contralto.

Mrs. Elizabeth Leonard, contralto, sang at Rutherford, N. J., at the special services of Grace Episcopal Church, last Tuesday night, and has been engaged for the "Passion" music in February, at the same place. She will sing in "The Messiah," at Reading, Pa., the 27th of this month. She recently sang at Binghamton, and scored a great success.

Calvary Church Service.

At Calvary Church, Fourth avenue and Twenty-first street, the famous Christmas canticle "The Cradle of Christ," by Bridge, will be given on Sunday evening, January 8, by the well-drilled surplined choir, under the direction of Clement R. Gale. Preceding this, at 7:40 p. m., he will play a short organ recital, consisting of Bach's "Giant" Fugue, Handel's Largo and Guilman's "Torchlight March." These twenty minute organ recitals are much enjoyed and will continue throughout the month. The choir is in a high state of efficiency, and large numbers flock to these Sunday evening musical services.

A Noted Cornet Player's Death.

Benjamin C. Bent, who was for years one of the best known cornet players in this country, died last Saturday at his home in New York. The deceased was formerly the cornet soloist of Gilmore's Band, and was esteemed as one of the best musicians in that organization. He was born in England fifty-one years ago. His father was the leader of the Royal Military Band, which was for a long time regarded as second to none in Europe. Until 1874 he was a member of this band. That year he came to America and joined immediately Gilmore's Band, and remained with it for thirteen years. During the past few years Mr. Bent has conducted a band of his own.

Mr. Samuel Baernstein was seriously injured a few days ago and will be unable to appear with the next Paur Symphony Orchestra.

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Rossi Gisch, Violinist.

This rising young violinist played in church on Christmas Day, and also for the Y. W. C. A., being re-engaged by the latter. One of her successful appearances of late was the German Poliklinik concert at the Astoria, when she made a decided sensation with her solo numbers, and there were many older and better known artists on the program, too. However, with her dash and verve this girl carries all before her, youth and good looks doing the rest.

Franz Kaltenborn.

This excellent violinist was one of the participants in the services at the Church of the Divine Paternity last Sunday, and his finished playing evoked many warm compliments. The 26th of this month he will be the soloist at the recital in Carnegie Hall to be given by Heinrich Meyn. He has also been engaged for the musicale which will take place February 9 at the residence of Mrs. D'Hanteville.

"The Messiah" at Mount Vernon.

The Mount Vernon Musical Society gave Handel's "Messiah" last Friday night to a very large audience. Alfred Hallam was the conductor. The accompanists were William G. Shattuck and Frederick MacFarland. The following soloists assisted the chorus of sixty voices in the society: Miss Marie E. Downey, soprano; Mrs. Adele Laeis Baldwin, contralto; Theodore Van Yox, tenor, and Carl Dufft, basso.

Miss Ethel Inman's Tour.

Miss Ethel Inman, the gifted young pianist of this city, will begin her debut tour in concert in January. She will visit Atlanta, Savannah, New Orleans, St. Louis, Indianapolis and Chicago. After her return, in the summer, she will visit London and Paris, where she will also appear in concert. The recent concert given in New York by Miss Inman was a pronounced success, and established her as a pianist of exceptional abilities.

Harry Parker Robinson.

Mr. Robinson sang Christmas Day in two churches. One was at Dr. Storrs' (the Church of the Pilgrims), in Brooklyn, when Gade's "Christmas Eve" was given. The regular choir was supplemented by an extra quartet, of which he was the bass. The second was in the Church of the Eternal Hope, Christmas morning, where the quartet consisted of Miss Chapman, soprano; Miss Martin, alto; Ellison Van Hoose, tenor, and Mr. Robinson, bass.

Natalie Dunn, the Soprano.

This brilliant young coloratura soprano has been engaged for Orange, N. J., the Haydn Society; also for the annual Orphans' Home charity concert. She is also in correspondence with Lancaster, Pa., parties, for solo appearance. The Chicago Saturday Evening Herald praises her appearance in that city, and continuing says: Miss Natalie Dunn sang "Ah non Credea" from "La Sonnambula," and the "Bell Song" from "Lakmé." She has a light soprano voice of purity and evenness of register. She sings with most excellent method of tone production. Her singing was warmly applauded, and she responded to the encores. Miss Dunn is young and has prospect of a successful career as a singer before her.

Ladies' Trio and Miss Carlsmith at Newcomb College, New Orleans.

The program, contrary to the usual run of concert programs, was not burdened with classical numbers, requiring intricate execution and difficult of enjoyment by the average mortal, but was made up of very pretty selections, two of which were new to many present.

The individual members of the trio are all finished artists, and acquitted themselves most creditably. Miss Carlsmith, the contralto, has a very charming voice, highly cultured, and she has it well under control. She has a pure and even timbre, especially in her higher registers. Her singing of Bartlett's "Dream" and her two encores, for which she selected two catchy ballads, were delightful. She sang the "Dream" with a fervor and expression that caught the fancy of the audience. Miss Becker, the violinist, is possessed of excellent ability, phrasing beautifully, and showing good wrist work. Her encore, Schuman's "Traumeri," was prettily rendered, as also the valse variation in the "Faust Fantaisie." Her work in the trio was excellent, and it was generally regretted that one of her numbers did not give full sway to the expression and poetical conception of which she is the possessor. Miss Van den Hende, the cellist, bore the burden of the work of the trio, and proved herself an artist of much merit. She played well the numbers allotted to her, her bowing being strong enough, while her color and delightful phrasing enhanced the natural beauties of the compositions assigned to her. For the Godard berceuse she substituted "Simple Avenir" of Thome, which was played with a delicacy and expression that delighted. She is the happy owner of a beautiful violoncello, which has a peculiar soft, singing tone,

and which was much admired last night. Miss Celia Schiller, the pretty pianist of the trio, bore the burden of the concert, as she also acted as accompanist. The two pieces she played, as also her encore, were well rendered. She has a powerful wrist, clear, bell-like tones, and her phrasing was perfect. The Moszkowski number was especially well rendered.

The work of the trio is especially commendable, the ensemble being good, all the individual members playing with a finish and evenness that made the entire work a pleasure to listen to.—New Orleans Picayune, December 14, 1898.

Giuseppe Aldo Randegger.

The concert of Giuseppe Aldo Randegger in the Sala dell Accademia Nazionale di Scherma, Naples, Italy, presented a piano program of great variety, consisting of the Beethoven op. 37, Sonata, and works by Liszt ("Harmónies du Soir"), Händel, Galuppi, Bach, Chopin, Van Westerhout, &c. Prof. F. Polidori wrote the analytical program. Mr. Randegger made a great success.

Louis Arthur Russell's "Creation."

While the solo artists, Donavin, Moore and Baernstein, were all effective in their solo parts of the recent performance of the Schubert Club, nevertheless the true backbone of the whole thing was Russell and his little stick, whereby the chorus sang promptly and with much spirit. The work of the chorus was satisfactory, and their singing was bright and spirited.

Preceding the oratorio the orchestra played Mendelssohn's overture, "Ruy Blas," and a large male chorus sang Mendelssohn's cantata, "To the Sons of Art." Another tribute to the acknowledged skill and mastery over men possessed by Conductor Russell.

Ladies' Thursday Musicales, Minneapolis.

The object of this progressive society is clearly stated in the second article of the constitution, which reads: First, To advance the interests and promote the culture of musical art in the city of Minneapolis. Second, The mutual improvement of its members. The studio is located at 511 Nicollet avenue, Room 5, where all of the leading musical journals may be found. The library of the club was started in January, 1896, and comprises many important scores for orchestra, voice, part songs and the classical necessities. Here also may be found an excellent consulting library; the books of reference, while few in number, are standard authorities.

The club has planned for its members a systematic course of study, and the works of the musical masters are to be taken up and thoroughly investigated. The course extends from Carissimi's "Jephthah," an oratorio written

in 1660, to the latest American composer. Some of the prominent artists to be brought before the club members are as follows:

Henri Marteau, Plunket Greene, Xaver Scharwenka, Walter Betzet, Maud Powell, Ernest Perabo, Frances Densmore, Walter Damrosch, Ragna Linne, George W. Fergusson, Max Heinrich, William Armstrong, Madame Carreño, Mr. Krehbiel, W. G. Tucker and Theodore Thomas and the Chicago Orchestra.

There is a long list of members, active, student, associate, honorary, &c., and to these enterprising ladies THE MUSICAL COURIER extends its best wishes.

Thatcher, of Binghamton.

Prof. S. N. Thatcher, of Binghamton, N. Y., gave his semi-annual pupils' recital a little while ago, a score or more of young performers participating, and the composers represented being Lichner, Gurliitt, Kuhlman, Clementi, Beyer, Pease, Spindler, Mendelssohn and others. The program closed with this number: "Wedding March," eight hands and orchestra, Mendelssohn. First piano, Mary Thomas and Laura Palmer; second piano, Lilian and Reva Casper. Young Ladies' Orchestra. Professor Thatcher is doing a big work in Binghamton and vicinity, having large classes throughout that region. He was one of the county vice-presidents of the New York State M. T. A. last year, when he sold over \$50 worth of membership tickets, and in consequence of his good work has been this year appointed senior Broome County vice-president of the association.

Powers-Arnold Musicales.

Wednesday morning at 11 o'clock the second in the series of the Powers-Arnold musicales occurred in Carnegie Lyceum. The artists were Mrs. Seabury Ford (of "Persian Garden" fame), Mrs. Clara Horne, Miss Rossi Gisch (violinist), Homer N. Bartlett, Francis Fischer Powers and Harry Arnold, with Horace Kinney as accompanist. Miss Gisch played among other selections Mr. Bartlett's new composition for violin and orchestra, which was played for the first time and accompanied by the composer. At the next musical morning, February 1, Mrs. Katherine Fisk (contralto) and Dudley Buck, Jr., will assist, and at the final "morning," March 1, Mrs. Stanley Gardyne Stewart and Miss Martha Stark, both talented pupils of Mr. Powers, will be heard. These musicales are attended by the élite of New York society, and the favored ones who have invitation tickets are enjoying them.

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